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Portfolio of Compositions

Volume II

Allan Gilliland

Submitted in satisfaction
of the requirements for the degree of
PhD in the University of Edinburgh
2013

Statement of Originality

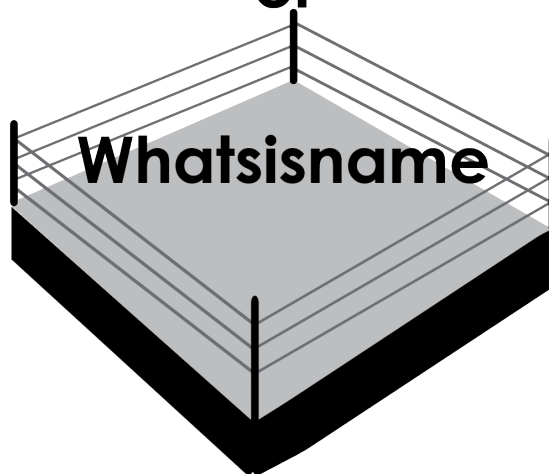
I hereby declare that this portfolio of musical compositions was created entirely by myself, in the Department of Music at the University of Edinburgh and that none of the work has been submitted for any other degree.

Signature of candidate:

Date: October 10, 2013

Allan Gilliland

**The Untimely Death
of**



a one-act chamber opera

Libretto by Val Brandt

Characters

Andy McNabb 50:	Baritone
Andy McNabb 22+:	Tenor
Clare 17+:	Soprano
Jane 27:	Soprano
Daniel 25:	Tenor
Patsy 20:	Mezzo-Soprano
Roxanne 24+; Persimmon 25+:	Mezzo-Soprano
Ring Announcer; Drug Supplier; Andy's Manager;	
Drug Dealer:	Baritone
Baron of Brawn; Wrestler; Various Roles:	Non-singing

SETTINGS: A Wrestling Arena, A Wrestling Gym,
 Various City Locations

TIME: The Present and Various Times in the 1980's and
 1990's

Orchestra

Flute
Oboe/English Horn
Bb Clarinet
Horn in F
Bassoon

Percussion Large Tom, Snare Drum, Bass Drum,
 Chimes, Triangle, Metal Wind Chimes,
 Glockenspiel, Suspended Cymbal w/mallets

Piano

Violin I
Violin II
Viola
Cello
Bass

Scenes

Scene 1	p. 1
Scene 2	p. 12
Scene 3	p. 75
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Scene 6	p. 233
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Scene 8	p. 249
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Scene 11	p. 273
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Scene 13	p. 300
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Transposed
Score

The Untimely Death of Whatsisname

libretto by
Val Brandt

music by
Allan Gilliland
(2008-2011)
(rev. 2012/13)

SCENE I

[It's after-hours in a dingy wrestling gym. OLD ANDY - wearing a faded T-shirt and baggy sweat pants, has long hair uncombed - is pushing a broom. He stops to catch his breath, takes a pharmacy bag from his pocket, removes a pill bottle and stares at the label.]

Slowly ♩ = 100

Piano

Violin I

Violin II

Viola

Cello

pp *espr.* *pp* *pp* *pp*

English Horn

Ob.

mp espr.

Pno.

Vln. I

Vln. II

Va. *(gliss.)*

Vc.

==

Ob.

Pno.

Vln. I

Vln. II *(gliss.)*

Va.

Vc.

==

Ob.

Pno.

Vln. I

Vln. II

Va.

Vc.

This system contains measures 1 through 4 of a musical section. The Oboe (Ob.) part features a melodic line with various accidentals and slurs. The Piano (Pno.) part is silent, indicated by whole rests. The Violin I (Vln. I) part has a long, sustained note in the first measure, followed by a melodic phrase in the fourth measure. The Violin II (Vln. II) part has a long, sustained note in the first measure, followed by a melodic phrase in the second measure. The Viola (Va.) part has a long, sustained note in the first measure, followed by a melodic phrase in the second measure. The Violoncello (Vc.) part has a long, sustained note in the first measure, followed by a melodic phrase in the second measure.



Ob.

Pno.

Vln. I

Vln. II

Va.

Vc.

This system contains measures 5 through 8 of a musical section. The Oboe (Ob.) part features a melodic line with various accidentals and slurs. The Piano (Pno.) part has a complex chordal structure in the first measure, followed by whole rests. The Violin I (Vln. I) part has a long, sustained note in the first measure, followed by a melodic phrase in the second measure. The Violin II (Vln. II) part has a long, sustained note in the first measure, followed by a melodic phrase in the second measure. The Viola (Va.) part has a long, sustained note in the first measure, followed by a melodic phrase in the second measure. The Violoncello (Vc.) part has a long, sustained note in the first measure, followed by a melodic phrase in the second measure.

1

more motion ♩ = 66

Ob. to Oboe

O.A. **OLD ANDY** *mf*

Your tests are back An dy, the news is - n't

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*
pizz.

Cb. *p*



O.A. good. The pills and the pound - ings have ta - ken their toll as you must have

Vln. I

Vln. II

Va.

Vc.

Cb.

O.A. 

known they would. Your heart has suf-fered the brunt of the ride.

Vln. I 


Vln. II 

Va. 


Vc. 

Cb. 




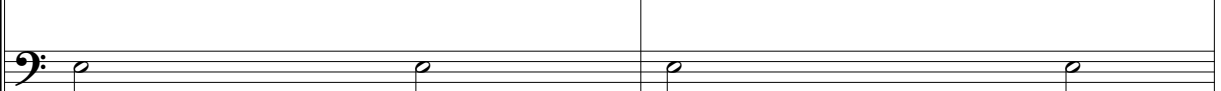
O.A. 


It's time to get your af-fairs in or-der, call your loved ones to your side,

Vln. I 

Vln. II 

Va. 

Vc. 

Cb. 

Recit. **more motion** ♩=72

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bn. *mp*

O.A.
Af - fairs? Yah, I had a few of those. Loved ones, — who knows. Try to find some

Vln. I

Vln. II

Va.

Vc. *mp* *p*

Cb.

O.A.
com - fort in the days that re - main. There's noth - ing more we can do for you but man - age the pain.

Vln. I

Vln. II

Va.

Vc.

Cb.

Recit.

Ob. *fp* *fp* *fp*

Cl. *fp* *fp* *fp*

Hn. *fp* *fp* *fp*

Bn. *fp* *fp* *fp*

O.A. *f*

Vc. *fp* *fp* *fp*

It can't be o-ver. It can't end this way. No fi-ni-shing move No fans, No pay-day.

ANDY resumes pushing the broom. He pauses in front of a peeling poster from years ago. It's an image of himself as a young wrestler. He strikes the same pose.

2

Slowly and heavy ♩ = 100

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Hn. *f* *mp*

Bn. *f* *mp*

O.A. *mf*

Try - ing to find some com - fort,

Vln. I *f* *mp*

Vln. II *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

rit. **a Tempo**

Fl.

Ob.

Cl.

Hn.

Bn.

O.A.

bat - tered and blood - stained, down and count - ing the days that re - main.

Vln. I

Vln. II

Va.

Vc.

Cb.

rit.

Fl.

Ob.

Cl.

Hn.

Bn.

O.A.

Noth - ing left to lose, noth ing left to gain, back where I be - gan, man - a - ging the

Vln. I

Vln. II

Va.

Vc.

Cb.

arco

man-a-ging the pain.

SCENE 2

[FLASHBACK] Interior of a B-circuit wrestling arena. Loud bell, fight music, small raucous crowd. The RING ANNOUNCER enters the ring and reaches for the microphone hanging from above.

3 Fast, with driving intensity ♩ = 112

The musical score is written for a 4/4 time signature with a tempo of 112 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), and Organ (O.A.). The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

The Flute part begins with a trill (tr) and a dynamic of *pp*. The Oboe part has a dynamic of *mp*. The Clarinet part has a dynamic of *p*. The Horn part has a dynamic of *p*. The Bassoon part has a dynamic of *ff*. The Percussion part (Large Tom w/sticks) has a dynamic of *ff*. The Piano part has a dynamic of *ff*. The Organ part has a dynamic of *p*. The Violin I and Violin II parts have a dynamic of *pp*. The Viola part has a dynamic of *pp*. The Violoncello part has a dynamic of *ff*. The Contrabass part has a dynamic of *ff*.

The score features a variety of musical notations, including trills, slurs, and dynamic markings. The overall mood is fast and driving, with a focus on rhythmic intensity.

Fl. *mp* *tr* *tr* *fff*

Ob. *fff*

Cl. *mp* *tr* *tr* *fff*

Hn. *fff*

Bn. *ff* *p* *fff*

Perc. *ff* *p* *fff*

Pno. *ff* *p* *fff*

Vln. I *fff*

Vln. II *fff*

Va. *fff*

Vc. *ff* *p* *ff* *p* *ff* *p* *ff* *fff*

Cb. *ff* *p* *ff* *p* *ff* *p* *fff*

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Vln. I

Vln. II

Va.

Vc.

Cb.

[illegible]

4

Fl.

Ob.

Hn.

Bn.

Perc.

(Sua) - - - - - ,

Pno.

mf

fp

R/A

RING ANNOUNCER

La - dies and gen - tle - men. -

Vc.

mf

fp

Cb.

mf

fp

Ob. *f*

Cl.

Hn. *f*

Bn. *f*

Pno.

R/A

Are you read - y?

Vln. I *mp*

Vc. *mp*

Cb. *mp*

[The crowd cheers and shouts]

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bn. *ff*

Perc. Large Tom *ff*

Pno. *ff*

R/A *ff*

I said, Are! You! Read - y?___

Vln. I *ff*

Vln. II *f* *ff*

Va. *mf* *ff*

Vc. *f* *ff*

Cb. *mf* *ff*

Detailed description: This musical score page, numbered 19, is titled '[The crowd cheers and shouts]'. It features a full orchestral arrangement. The woodwind section (Flute, Oboe, Clarinet, Horn, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are marked with fortissimo (ff) dynamics. The percussion section includes a Large Tom. The piano (Pno.) is also marked ff. The vocal soloists (R/A) are marked ff and perform the lyrics 'I said, Are! You! Read - y?___'. The score is written in G major and 4/4 time. The woodwinds and strings play a rhythmic, ascending and descending melodic line. The vocal soloists enter with a short phrase. The overall mood is one of intense excitement and celebration.

[Cheering gets louder.]

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

fp

mf

fp

mf

mf

fp

5

[illegible]

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

blood and a red - hot dis - po - si - tion.—

Vln. I

Vln. II

Va.

Vc.

Cb.

The musical score is for page 22 of a piece. It features a variety of instruments: Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), and a vocal line (R/A). The score is divided into three measures. The first measure is in 3/4 time, and the second and third measures are in 4/4 time. The vocal line has lyrics: "blood and a red - hot dis - po - si - tion.—". The instruments play various patterns, including triplets and sixteenth notes. The piano part has a complex rhythm with many sixteenth notes. The strings (Vln. I, Vln. II, Va., Vc., Cb.) play a steady eighth-note pattern. The woodwinds (Ob., Cl., Hn., Bn.) play a triplet pattern in the third measure. The percussion plays a steady eighth-note pattern. The vocal line has a melodic line with a final note that is a half note.

Ob. *fp*

Cl. *fp*

Hn. *fp*

Bn.

Perc.

Pno.

R/A *mf* 3

He's a high - born low - life with a

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*

Cb. *p*

Detailed description: This is a page from a musical score, page 23. It features a 4/4 time signature and a key signature of one sharp (F#). The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Recorder/Autoban (R/A), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds (Ob., Cl., Hn.) play a sustained note with a forte-piano (*fp*) dynamic. The bassoon (Bn.) and piano (Pno.) play a rhythmic pattern of eighth and sixteenth notes. The percussion (Perc.) plays a similar rhythmic pattern. The recorder/autoban (R/A) plays a melodic line with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The strings (Vln. I, Vln. II, Va., Vc., Cb.) play a sustained note with a piano (*p*) dynamic. The vocal line (He's a high - born low - life with a) is written in a simple, clear font.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

dan - ger ous tra - di - tion of beat - ing the

Vln. I

Vln. II

Va.

Vc.

Cb.

fp

fp

fp

fp

f

p

p

p

fp

fp

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

crap out - a work - ing class pe - ons.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

Let's hear it for his Ex cel - len - cy, the

[Cheesy royal fanfare, women scream, THE BARON OF BRAWN enters.
ROXANNE blocks his way. THE BARON signs her shoulder]

6 Boldly ♩ = 96

This musical score is for a scene featuring a 'cheesy royal fanfare'. The tempo is marked 'Boldly' with a quarter note equal to 96 beats per minute. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Features trills and a forte (*f*) dynamic.
- Ob.** (Oboe): Features a forte (*f*) dynamic and the instruction *sempre marcato*.
- Cl.** (Clarinet): Features a forte (*f*) dynamic and the instruction *sempre marcato*.
- Hn.** (Horn): Features a forte (*f*) dynamic and the instruction *sempre marcato*.
- Bn.** (Bassoon): Features a forte (*f*) dynamic.
- Perc.** (Percussion): Features a snare drum part with a forte (*f*) dynamic.
- Pno.** (Piano): Features a forte (*f*) dynamic.
- Vln. I** (Violin I): Features a forte (*f*) dynamic.
- Vln. II** (Violin II): Features a forte (*f*) dynamic.
- Va.** (Viola): Features a forte (*f*) dynamic.
- Vc.** (Violoncello): Features a forte (*f*) dynamic.
- Cb.** (Double Bass): Features a forte (*f*) dynamic.

The score is written in 2/4 time and includes various musical notations such as trills, slurs, and dynamic markings. The overall mood is described as 'cheesy' and 'royal'.

Faster ♩ = 112

Score

29

Ob.

Cl.

Hn.

Bn.

p

Perc.

p

Rox.

3 3 3

Here he comes. Look at those shoul - ders, look at those pecs. I got a feel - ing—

Vc.

p

Cb.

p

Detailed description: This is a page of a musical score for measures 1 through 3. The tempo is marked 'Faster' with a quarter note equal to 112 beats per minute. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Saxophone (Rox.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe, Clarinet, Horn, and Bassoon parts feature a melodic line with eighth and sixteenth notes, often beamed together. The Percussion part has a simple rhythmic pattern. The Saxophone part has triplet figures. The Violoncello and Contrabass parts have a steady eighth-note accompaniment. The lyrics are written under the Saxophone part.

[illegible]

Cl.

Hn.

Bn.

Cl.

Rox.

Vln. I

Vln. II

Va.

Vc.

Cb.

I think it says,

What's it say? What ³ did he write?

Detailed description: This page of a musical score contains staves for Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Clarinet (Cl.), Saxophone (Rox.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play sustained notes with some melodic movement. The saxophone (Rox.) has a vocal line with lyrics. The lyrics are: 'I think it says,' followed by 'What's it say? What ³ did he write?'. The '3' is a triplet marking over the word 'did'.

[ROXANNE waves to the other ring-rats]

Ob.

Cl.

Hn.

Bn.

Perc.

Cl.

Rox.

Vln. I

Vln. II

Va.

Vc.

Cb.

3

meet me af - ter the fight.

3

Sor - ry girls, bet - ter luck next time. The main e -

p

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Rox.

Vln. I

Vln. II

Va.

Vc.

Cb.

f

sfz

mp

vent starts af - ter the fight, to - night.

3

The musical score for page 33 features a variety of instruments and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and Percussion are marked with *f* and *sfz*. The Piano is marked with *sfz*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked with *f* and *mp*. The vocal line (Rox.) is marked with *f* and *mp*. The score includes a key signature change from D major to B minor at the end of the page. The vocal line includes the lyrics "vent starts af - ter the fight, to - night." and a triplet of eighth notes.

7

Fl.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

Large Tom

f

p

f

p

f

p

f

mp

He's wet be - hind the

f

p

f

p

f

p

This musical score is for the song "The Green-Eyed Monster" and includes parts for a woodwind ensemble, percussion, piano, and a vocal soloist. The score is divided into three measures, with the first two measures in 3/4 time and the third measure in 4/4 time.

Woodwind Ensemble:

- Flute (Fl.):** Plays a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The first measure is marked *p* (piano).
- Oboe (Ob.):** Plays a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The first measure is marked *p* (piano).
- Clarinet (Cl.):** Plays a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The first measure is marked *p* (piano).
- Horn (Hn.):** Plays a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The first measure is marked *p* (piano).
- Bassoon (Bn.):** Plays a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The first measure is marked *p* (piano).

Percussion (Perc.): Plays a steady eighth-note rhythm throughout the piece.

Piano (Pno.): Plays a steady eighth-note rhythm throughout the piece.

Vocal Soloist (Vc.): Sings the lyrics "ears and full of green-eyed am-bi-tion,". The melody is in the bass clef, starting on G2 and ending on B2.

Other Instruments:

- R/A (Right/Left):** Plays a steady eighth-note rhythm throughout the piece.
- Contra Bass (Cb.):** Plays a steady eighth-note rhythm throughout the piece.

Fl. *fp*

Ob. *fp*

Cl. *fp*

Hn. *fp*

Bn. *fp*

Perc. *fp*

Pno. *fp*

R/A *mf*

He's a wan-na-be some-one on a su-i-cide

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *fp*

Cb. *fp*

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

mis - sion. This kid says The Ba - ron's a sack of

Vln. I

Vln. II

Va.

Vc.

Cb.

The score is for page 37 of a musical work. It features a woodwind section with Oboe, Clarinet, Horn, and Bassoon, a Percussion section, a Piano, a Vocal soloist (R/A), and a string section with Violins I and II, Viola, Violoncello, and Contrabass. The music is in 3/4 time and consists of three measures. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal soloist sings the lyrics 'mis - sion. This kid says The Ba - ron's a sack of'. The piano provides harmonic support with a similar rhythmic pattern. The strings play a sustained harmonic background.

[The crowd boos, THE BARON is apoplectic.]

[illegible]

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

La - dies and gen - tle - men, heeere's

Score

THE MONSTER

FL.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

What - is - name An - dy the Mon - grel Mc - nab.

[YOUNG ANDY enters to boos and catcalls.]

8

Fast, with driving intensity ♩ = 112

The musical score for page 41 is a full orchestral arrangement. It begins with a 3/4 time signature and transitions to 4/4. The tempo is marked 'Fast, with driving intensity' with a metronome marking of ♩ = 112. The dynamic is consistently fortissimo (fff). The score includes parts for the following instruments:

- Fl. (Flute):** Plays a melodic line with accents and slurs.
- Ob. (Oboe):** Plays a similar melodic line to the flute.
- Cl. (Clarinet):** Provides harmonic support with sustained notes and slurs.
- Hn. (Horn):** Provides harmonic support with sustained notes and slurs.
- Bn. (Bassoon):** Provides harmonic support with sustained notes and slurs.
- Perc. (Percussion):** Includes a bass drum part with a strong, driving rhythm.
- Pno. (Piano):** Provides a complex harmonic texture with chords and arpeggios.
- Vln. I (Violin I):** Plays a melodic line with accents and slurs.
- Vln. II (Violin II):** Plays a similar melodic line to Violin I.
- Va. (Viola):** Provides harmonic support with sustained notes and slurs.
- Vc. (Violoncello):** Provides harmonic support with sustained notes and slurs.
- Cb. (Contrabass):** Provides harmonic support with sustained notes and slurs.

The score is written for a full orchestra, with each instrument part clearly marked and dynamic markings (fff) indicating a powerful, driving sound.

Bn.

Perc.

Pno.

ANDY
f menacingly

An.

Boo me, put me down, Gim - me your best shot.

Vc.

Cb.



Bn.

Perc.

Pno.

An.

Loud - er, Loud - er, I can't hear you, Bring on all the

Vc.

Cb.

Score for page 44, featuring various instruments and a vocal line. The score is written for three measures.

Instrumental Parts:

- Bn. (Bassoon):** Bass clef. Measure 1: quarter rest, eighth note G4, eighth note F4. Measure 2: eighth note E4, eighth note D4, quarter rest. Measure 3: quarter rest, eighth note C4, eighth note B3.
- Perc. (Percussion):** Treble clef. Measure 1: quarter rest, eighth note G4, eighth note F4. Measure 2: eighth note E4, eighth note D4, quarter rest. Measure 3: quarter rest, eighth note C4, eighth note B3.
- Pno. (Piano):** Bass clef. Measure 1: quarter rest, eighth note G4, eighth note F4. Measure 2: eighth note E4, eighth note D4, quarter rest. Measure 3: quarter rest, eighth note C4, eighth note B3.
- An. (Analog Synthesizer):** Treble clef. Measure 1: quarter note G4, quarter note F4, half note E4. Measure 2: quarter rest, eighth note D4, quarter note C4, quarter rest. Measure 3: quarter rest, eighth note B3, eighth note A3, quarter note G3.
- Vln. I (Violin I):** Treble clef. Measure 1: quarter rest. Measure 2: eighth note G4, eighth note F4, eighth note E4, eighth note D4, quarter note C4. Measure 3: half note B3, half note A3.
- Vln. II (Violin II):** Treble clef. Measure 1: quarter rest. Measure 2: eighth note G4, eighth note F4, eighth note E4, eighth note D4, quarter note C4. Measure 3: half note B3, half note A3.
- Va. (Viola):** Alto clef. Measure 1: quarter rest. Measure 2: eighth note G4, eighth note F4, eighth note E4, eighth note D4, quarter note C4. Measure 3: half note B3, half note A3.
- Vc. (Violoncello):** Bass clef. Measure 1: quarter rest, eighth note G4, eighth note F4. Measure 2: eighth note E4, eighth note D4, quarter rest. Measure 3: quarter rest, eighth note C4, eighth note B3.
- Cb. (Contrabass):** Bass clef. Measure 1: quarter rest, eighth note G4, eighth note F4. Measure 2: eighth note E4, eighth note D4, quarter rest. Measure 3: quarter rest, eighth note C4, eighth note B3.

Vocal Line (An.):

heat you got. Hey you, call me names,

Dynamic Markings:

- Vln. I, Vln. II, Va.:** *mp* (mezzo-piano) in measure 2, *f* (forte) in measure 3.

[illegible]

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

no good punk, gut ter snipe, low life skunk. Guess who's here to

mp

fp

mp

normale
p

normale
p

normale
p

normale
fp

normale
fp

Cl. *f*

Bn. *f*

An. *f* *mf*

set - tle the score? That no - name pup thrown out with the trash is

Vln. I *f* *mf*

Vln. II *f* *mf*

Va. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Double bar line

Detailed description: This block contains the first system of a musical score, measures 1 through 3. The instruments are Clarinet (Cl.), Bassoon (Bn.), Alto Saxophone (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Alto Saxophone has lyrics. Dynamics include forte (f) and mezzo-forte (mf). There are triplets in measures 1 and 3 for Cl., Bn., An., Vln. I, Vln. II, Va., Vc., and Cb. A double bar line is at the end of measure 3.

Cl.

An.

all grown up, and here's a news flash. he's a bad - ass mutt with

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This block contains the second system of a musical score, measures 4 through 6. The instruments are the same as in the first system. The Alto Saxophone has lyrics. Dynamics include mezzo-piano (mp). The system ends with a double bar line.

Colla voce **a Tempo**

Fl. *mp* *ff* *pp* *fff*

Ob. *mp* *ff* *mp* *fff*

Cl. *ff* *mp* *fff*

Hn. *mp* *ff* *mp* *fff*

Bn. *mp* *ff* *mp* *fff*

Pno. *ff* *mp* *fff*

An. *ff*

Vln. I *ff* *mp* *fff*

Vln. II *ff* *mp* *fff*

Va. *ff* *mp* *fff*

Vc. *ff* *mp* *fff*

Cb. *ff* *mp* *fff*

some - thin' to prove, He's off his leash, The Mon - grel's on the move.

9

Bn.

Perc.

Pno.

An.

Vc.

Cb.

f

f

f

f

f

f

So boo me, bring it on, Some - day you're gon - na

==

Bn.

Perc.

Pno.

An.

Vc.

Cb.

say I was there, what a sight, I seen his first pro

Score for page 50, featuring the following instruments and vocal parts:

- Bn. (Bassoon):** Plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by a rest in the second measure.
- Perc. (Percussion):** Plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by a rest in the second measure.
- Pno. (Piano):** The right hand is silent. The left hand plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by a rest in the second measure.
- An. (Alto):** Sings the lyrics: "fight, the night the dog had his day." The melody is in the first measure, with a triplet of eighth notes in the second measure.
- Vc. (Violoncello):** Plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by a rest in the second measure.
- Cb. (Contrabass):** Plays a rhythmic pattern of eighth and sixteenth notes in the first measure, followed by a rest in the second measure.

The lyrics are: fight, the night the dog had his day.

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *ff*

Perc. *ff*

Pno. *ff*

An. *f* *ff*

I'm this close, _____ to be - ing _____ the top dog of the ring.

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *ff*

Cb. *ff*

normale

normale

The score is a page from a musical score, page 51. It features a vocal line (An.) and a full orchestral accompaniment. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Alto Saxophone (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line has the lyrics: "I'm this close, _____ to be - ing _____ the top dog of the ring." The music is written in 4/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *normale*. There are also articulation marks like accents and slurs. The piano part features complex chordal textures with triplets and sixteenth notes. The woodwinds and brass parts have melodic lines with some triplets. The percussion part has a steady rhythmic pattern. The strings provide a harmonic foundation with some melodic movement.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bn. *ff*

Perc.

Pno. *ff*

An. *al tallone* Mon - ster heel, hunt - ing hound, look - ing for his next meal.

Vln. I *ff*

Vln. II *al tallone* *ff*

Va. *al tallone* *ff*

Vc. *al tallone* *ff*

Cb. *ff*

Broader

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Rox.

An.

I'm this close, ——— this close to be - ing the big - gest thing in wrest - ling.

Vln. I

Vln. II

Va.

Vc.

Cb.

normale

normale

normale

normale

normale

ROXANNE

[ANDY turns, glances past
ROXANNE to CLARE
and stops to stare,]

10

Recit.
Recit.

Triangle

Perc.

Rox.

Hey, Mon - grel! See some - thin' you like? Her

Vln. I

Vln. II

Va.

Vc.

pp



Rox.

name is Clare, and she don't have no plans for la - ter.

Vln. I

Vln. II

Va.

Vc.

a Tempo

Pno.

R/A

Vc.

Cb.

mf

normale

mf

mf

What's the hold up, Mon - grel, You get - tin' cold feet?

==

[ANDY climbs into the ring.]

Perc.

Pno.

Vc.

Cb.

Large Tom

ff

ff

ff

ff

Fl. *pp* *tr* *b*

Ob. *mp* *b* *tr*

Cl. *p*

Hn. *p*

Bn. *pp* *p*

Perc. *sub. p* *mp* *p*

Pno. *sub. p* *mp* *p*

Vln. I *normale* *pp* *p*

Vln. II *normale* *pp* *p*

Va. *normale* *pp* *p*

Vc. *sub. p* *mp* *p*

Cb. *sub. p* *mp* *p*

Detailed description: This page of a musical score contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a trill on a whole note, marked *pp*. The Oboe and Bassoon have rests in the first two measures, with the Oboe playing a half note in the third measure marked *mp*. The Clarinet and Horn have rests throughout. The Percussion part features a rhythmic pattern of eighth and sixteenth notes, marked *sub. p*, *mp*, and *p*. The Piano part has a similar rhythmic pattern in the right hand, marked *sub. p*, *mp*, and *p*. The Violin I and II parts play chords, marked *pp* and *p*. The Viola part plays chords, marked *pp* and *p*. The Violoncello and Contrabass parts play a rhythmic pattern, marked *sub. p*, *mp*, and *p*.

This musical score page, numbered 57, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The percussion (Perc.) is represented by a single staff. The piano (Pno.) is shown with grand staff notation. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The first measure shows the woodwinds and strings beginning their parts, with dynamics like *mp* and *p*. The second measure continues the development of these parts. The third measure concludes the page with sustained notes and melodic lines. Various musical notations such as trills, slurs, and dynamic markings are used throughout.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Vln. I

Vln. II

Va.

Vc.

Cb.

mp

p

tr

b

#

Recit.

11

a Tempo

[illegible]

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

pin. No chok - ing, no eye goug - ing,

Vln. I

Vln. II

Va.

Vc.

Cb.

The musical score is for measures 60, 61, and 62. The key signature has one flat (B-flat), and the time signature changes from 3/4 to 4/4 at the start of measure 61. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Vocal Soloist (R/A), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist has lyrics: "pin. No chok - ing, no eye goug - ing,". The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and triplets. There are also dynamic markings like *pin.* and *chok - ing*.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

no con - cealed weap - ons, no strang - ling, no

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Horn, Bassoon, Percussion, Piano, Rhythm/Arrangement, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4, 3/4, and 4/4 time signatures. The vocal parts (Vln. I, Vln. II, Va.) have lyrics: "no con - cealed weap - ons, no strang - ling, no". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

[The fight begins]

Score

63

12 Energetically ♩ = 126

Bn.

ff *f*

Perc.

2 Toms

(8va)-----, *mf* *ff*

Pno.

f

Vc.

ff *pizz.*

Cb.

ff *f*



Bn.

Perc.

Pno.

Vc.

Cb.

Bn.

Perc.

Pno.

Vc.

Cb.



Bn.

Perc.

Pno.

Vc.

Cb.

mf *fff*



Bn.

Perc.

Pno.

Vc.

Cb.

[THE BARON has ANDY in a head-lock
and all but ANDY freeze.]

13 **Recit.**
ANDY (*sing is if you are gasping for air*)

An.

What just hap - pened, where am I, who is she why am I, sud - den - ly

sul pont.

Vln. I

pp

sul pont.

Vln. II

pp

sul pont.

Va.

pp

sul pont.

Vc.

pp

14 Lively ♩ = 144

Bn.
 Perc.
 Pno.
 An.
 Vln. I
 Vln. II
 Va.
 Vc.
 Cb.

gasp - ing for air.
 ff
 pizz.
 arco

Score for Bn., Perc., Pno., Vc., and Cb. (Measures 1-4).

Bn. Bassoon part, measures 1-4.

Perc. Percussion part, measures 1-4.

Pno. Piano part, measures 1-4.

Vc. Violoncello part, measures 1-4.

Cb. Contrabass part, measures 1-4. Includes markings: *pizz.* (pizzicato) and *arco* (arco).

Score for Bn., Perc., Pno., Vc., and Cb. (Measures 5-8).

Bn. Bassoon part, measures 5-8.

Perc. Percussion part, measures 5-8.

Pno. Piano part, measures 5-8.

Vc. Violoncello part, measures 5-8.

Cb. Contrabass part, measures 5-8. Includes markings: *pizz.* (pizzicato), *arco* (arco), and *pizz.* (pizzicato).

Bn.

Perc.

Pno.

Vc.

Cb. *pizz.* *arco*



[THE BARON slams ANDY to his knees.
Another freeze.]

15

Recit.

An. What just hit me, how did she, get to me and why am I,

Vln. I *sul pont.* *pp*

Vln. II *sul pont.* *pp*

Va. *sul pont.* *pp*

Vc. *sul pont.* *pp*

16 [Fight resumes.]

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

on my knees wor-ship-ing Clare?

The musical score for measures 16-19 is written for a large ensemble. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and Percussion all play a rhythmic pattern of eighth notes in measure 16, marked *fff*. The Piano provides a harmonic accompaniment with chords and moving lines in both hands. The Vocal line (An.) enters in measure 16 with the lyrics "on my knees wor-ship-ing Clare?". The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a rhythmic and harmonic foundation, with the Violins and Viola playing a melodic line in measure 16, marked *fff*. The score is in 4/4 time and features a variety of musical notations, including dynamics, articulation, and phrasing.

Bn.

Perc.

Pno.

Vc.

Cb.



Bn.

Perc.

Pno.

Vln. I

Vln. II

Va.

Vc.

Cb.

17

Recit.

Cl. *p*

Perc. Metal Wind Chimes

An. *sul pont.*
Are shoot - ing stars spel - ling out her name, will noth - ing ev - er be the

Vln. I *pp*

Vln. II *sul pont.*
pp

Va. *sul pont.*
pp

Vc. *sul pont.*
pp

Cl. *mf*

An. *mf*
same? Is it pos - si - ble, by a mir - a - cle, this is for real? Is this what I

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

[ANDY is blindsided
by THE BARON

Cl. *mf* *sffz*

Hn. *mp* *sffz*

Bn. *mp* *sffz*

Perc. rim shot on snare *sffz*

Pno. *sffz*

An. think it is, is this how it feels?

Vln. I *sffz*

Vln. II *sffz*

Va. *sffz*

Vc. *sffz*

Cb. *mf* *sffz*

SCENE 3

Score

75

[FLASHBACK CONTINUES] The wrestling match is over. ROXANNE and CLARE are standing outside at the Exit door of the arena.

18 ♩ = 78 **accel.** **Lively** ♩ = 112

Fl. *mp*

Ob. *f*

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *arco* *f* *pizz.* *mp*

Cb. *pizz.* *f* *mp*

Fl.

CLARE *mf*

Cl.

mf

Rox.

Don't get me wrong, Rox - anne,

Did - n't I tell you wrest - lers are hot?

Vln. I

Vln. II

Va.

Vc.

Cb.

Fl.

Rox.

Re - mem - ber, — you get the Mon - grel, the Ba - ron is mine.

Vln. I

Vln. II

Va.

Vc.

Cb.

Recit.

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Pno. *mp* *f*

Cl. *f*

Rox. *f*

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *f*

I think I'll be run - ning a - long.

Hold on, — you're not — go - ing an - y - where.

Ob. *f* *mp*

Cl. *f* *mp*

Rox. *f* *mp*

Vln. I *f* *mp*

Vln. II *f* *mp*

Va. *f* *mp*

Vc. *f* *mp* *pizz.*

Cb. *f* *mp*

If I could just have your key.

I'm tak - in' the Ba - ron back to

Ob.

Rox.

Vln. I

Vln. II

Va.

Vc.

Cb.

my place, we'll need some time a-lone. You're go-in' out with the Mon-grel, Clare

Recit.

[illegible]

more aggitated ♩ = 132

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Cl.

Rox.

Vln. I

Vln. II

Va.

Vc.

Cb.

p

mf

but please— may I have your key?

Do you know how luck - y you are it was

p

mf

p

mf

p

mf

mf

accel.

Fl.

Ob.

Cl.

Hn.

Bn.

Cl.

Rox.

Vln. I

Vln. II

Va.

Vc.

Cb.

me who stopped to give you a ride? If I

3 3

Recit.

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Hn. *sfz*

Bn. *sfz*

Cl. *mf*

Rox. *sfz* Please

had - n't said you could sleep on my couch You'd be spend - ing your nights out - side.

Vln. I *sfz*

Vln. II *sfz*

Va. *sfz*

Vc. *sfz*

Cb. *sfz*

Detailed description: This page of a musical score, page 82, is for a recitative section. It features a large ensemble of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.), all marked *sfz*. A second Clarinet (Cl.) is marked *mf*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.), all marked *sfz*. The vocal soloist (Rox.) is marked *sfz* and has the lyrics: "had - n't said you could sleep on my couch You'd be spend - ing your nights out - side." The score is written in a key with one sharp (F#) and a common time signature. The vocal line includes triplet markings (3) over the words "sleep" and "spend - ing". The instrumental parts feature various melodic lines, including a prominent triplet in the Flute and Oboe parts. The overall dynamic is *sfz* (sforzando), indicating a strong, accented sound.

a Tempo

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Cl. *f*
don't get me wrong, but af - ter what's hap - pened to me.

Rox. *f*
I save your ass from your

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl.

Hn.

Bn.

Cl.

Rox.

perv - y dad, and this is how you thank me, Clare? You're too good for

Vln. I

Vln. II

Va.

Vc.

Cb.

Recit.

Act II

Scene I

FL. Flute
Ob. Oboe
Cl. Clarinet
Hn. Horn
Bn. Bassoon
Perc. Percussion
Pno. Piano
Cl. Clarinet
Rox. Soprano Soloist
Vln. I Violin I
Vln. II Violin II
Va. Viola
Vc. Violoncello
Cb. Contrabass

Rehearsal Markings:

- Flute: *ff*
- Oboe: *ff*
- Clarinet: *ff*
- Horn: *ff*
- Bassoon: *ff*
- Percussion: *ff* (snare drum)
- Piano: *ff*
- Clarinet: *ff*
- Soprano Soloist: *ff*
- Violin I: *ff*
- Violin II: *ff*
- Viola: *ff*
- Violoncello: *ff*
- Contrabass: *ff*

Vocal Lyrics:

I don't think that, I swear.

me and my friends, is that it?

86 [THE BARON and ANDY enter. *Score*
ROXANNE links arms with THE BARON.]

19 Slower ♩ = 80

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bn. *p*

Pno. *mp*

Cl. *mp* Rox - anne! Wait!

Rox. Have a good time you two. See you la - ter, Clare.

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*

Cb. *p*

Freely ♩ = ca. 54

[illegible]

Fl.

Ob.

Pno.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

I know. Dor - say. I'm just

Nabb. and you're Clare... - Clare D'Or - say.

20 Gently ♩ = 72

accel.

Fl.

Ob.

Cl.

try - ing it out.

An.

Well it works for me.---

Vln. I

Vln. II

Va.

Vc.

Cb.

mp

mp

mp

pizz.

mp

Cl. *mp*

Cl. *mp*

Where do you go,— what do you do, when ev'-ry-one you loved and

Vln. I

Vln. II

Vc.

Cb.

Cl.

Cl.

thought you knew is gone. Who can you turn to,— what

Vln. I

Vln. II

Vc.

Cb.

do you do, when you can't go back who will care if I choose to

The musical score is written for a vocal part and a string ensemble. The vocal part is in treble clef with a key signature of one sharp (F#). The instrumental parts are for Violin I, Violin II, Viola, Violoncello, and Contrabass. The time signature changes from 3/4 to 2/4. The score is divided into measures by vertical bar lines. The vocal line has lyrics under it. The instrumental lines have various musical notations including notes, rests, and slurs.

Freely ♩ = ca. 54

rit.

Fl.

Ob.

Cl.

Pno.

Cl.

Vln. I

Vln. II

Va.

Vc.

not go on? I'm going to be an actress.

mf

p

mf

p

mf

p

mf

p

Fl.

Ob.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

You need the right name if you're des-tined for great-ness.

That's why I chose the Mon-grel.

3

Detailed description: This is a page from a musical score, page 93. It features eight staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Cello (Vc.). The Flute and Oboe parts have long horizontal lines across the first two measures, indicating sustained notes. The Clarinet part has a melodic line in the first two measures, followed by a rest in the third. The Alto Saxophone part has a rest in the first two measures, followed by a triplet of eighth notes in the third measure. The Violin I and II parts have a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The Viola and Cello parts have a half note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The lyrics are: "You need the right name if you're des-tined for great-ness." and "That's why I chose the Mon-grel." The number "3" is written below the Alto Saxophone part, indicating a triplet.

Fl.

Ob.

Cl.

mp

Cl.

A se - ri - ous ac - tress.

An.

mp

I'd buy you a cof - fee — or a meal or some - thing,

Vln. I

mp

Vln. II

Va.

Vc.

mp

Cl.

Cl.

What are you sug - gest - ing?

An.

but eve - ry - thing's closed. It's

Vln. I

Vc.

Ob.

Cl.

Pno.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

Just walk? Do you

warm out to - night, we could go for a walk.

3

3

The musical score for page 95 features a vocal line (An.) and several instrumental parts. The vocal line includes the lyrics "Just walk? Do you" and "warm out to - night, we could go for a walk." The instrumental parts include Ob., Cl., Pno., Vln. I, Vln. II, Va., Vc., and Cb. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The vocal line has two measures of music, with the first measure containing a triplet of eighth notes and the second measure containing a triplet of eighth notes. The instrumental parts are mostly rests, with some activity in the Vc. and Cb. parts.

Pno. *mp*

Cl. mean it? And that's all?

An. And may - be talk. That's plen - ty.

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

The musical score is for page 96 of a piece. It features a piano accompaniment and vocal lines. The piano part consists of a grand staff with treble and bass clefs, playing a harmonic progression in 4/4 time. The vocal lines include a Clarinet (Cl.), Alto (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The lyrics are: "mean it? And that's all?" for the Clarinet, and "And may - be talk. That's plen - ty." for the Alto. The dynamic marking *mp* (mezzo-piano) is indicated for the piano and string parts.

Pno. *mf*

Cl. *mf*
This does - n't look like a nice part of town.

An. *mf*
You'll be safe with me, I'll hold your hand.

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

The musical score is for page 97 of a larger work. It features a piano accompaniment (Pno.) and vocal lines for Clarinet (Cl.) and Alto (An.). The piano part consists of two staves, with the right hand playing a series of chords and the left hand playing a bass line. The vocal lines are for Clarinet and Alto, with the Clarinet part having a triplet of eighth notes. The Alto part has a triplet of eighth notes. The piano accompaniment is marked *mf* (mezzo-forte). The vocal lines are also marked *mf*. The Clarinet part has the lyrics "This does - n't look like a nice part of town." and the Alto part has the lyrics "You'll be safe with me, I'll hold your hand." The piano accompaniment and vocal lines are in 4/4 time. The piano accompaniment is in the key of B-flat major. The vocal lines are in the key of B-flat major. The piano accompaniment and vocal lines are in 4/4 time. The piano accompaniment is in the key of B-flat major. The vocal lines are in the key of B-flat major.

21 Gently ♩ = 72

An. *p* (aside)
 Am I dream - ing, — or is she here with me and can I be,

Vln. I *mp*
 Vln. II *mp*
 Va. *mp*
 Vc. *p*
 Cb. *pizz.* *mp*



rit.

more motion ♩ = 76

Ob. *mp*
 Cl. *p*
 Hn. *mf*
 Bn. *mp*

An. *p* *mf*
 ac - tual - ly, talk - ing to Clare? Are shoot - ing stars spell - ing out her name, will

Vln. I
 Vln. II
 Va. *mp*
 Vc. *mf*
 Cb. *mf*

Fl.

Ob.

Cl.

Hn.

Bn.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

mf

mp

noth - ing ev - er be the same? Is it pos - si - ble, by a mir - a - cle, this is for

rit.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

An. *mf*

real? Is this what I think it is, is this how it feels?

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

[they begin to walk]

Score

101

22

more motion ♩=72

Score for measures 22-23. The tempo is marked $\text{♩} = 72$. The music is in 3/4 time. The instruments and their parts are:

- Vln. I: *mf*, playing a continuous eighth-note pattern.
- Vln. II: *mf*, playing a continuous eighth-note pattern.
- Va.: *mf*, playing a continuous eighth-note pattern.
- Vc.: *mf*, playing a continuous eighth-note pattern.
- Cb.: *mf*, playing a continuous eighth-note pattern.

The score includes a double bar line between measures 22 and 23.



Score for measures 24-26. The tempo is marked *mf*. The music is in 3/4 time. The instruments and their parts are:

- An.: *mf*, singing the lyrics: "So, what did you think of the fight to - night?". The melody features a triplet of eighth notes.
- Vln. I: *p*, playing a continuous eighth-note pattern.
- Vln. II: *p*, playing a continuous eighth-note pattern.
- Va.: *p*, playing a continuous eighth-note pattern.
- Vc.: *p*, playing a continuous eighth-note pattern.
- Cb.: *p*, playing a continuous eighth-note pattern.

The score includes a double bar line between measures 24 and 25.

Recit. **a Tempo**

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

Pno. *mf*

Cl. *mf* *mf*₃ *cresc. poco a poco*

I could - n't watch. It was bar - ba - ric. You

An. *mf*

You could - n't watch? Bar - ba - ric?

Vln. I *mf*

Vln. II *mf*

Va. *mf* *pizz.*

Vc. *arco* *mf*

Cb. *mf*

Ob.

Cl.

Hn.

Bn.

Pno.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

jumped on his throat, you rubbed salt in his eyes.

Detailed description: This page of a musical score (page 103) features a variety of instruments and a vocal soloist. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.), all of which are currently silent, indicated by whole rests. The Piano (Pno.) is also silent. The vocal soloist (An.) has a line of music with lyrics: "jumped on his throat, you rubbed salt in his eyes." The instrumental section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). All five instruments are marked with a *cresc. poco a poco* instruction. Vln. I and Vln. II play a continuous eighth-note pattern. Va. plays a similar eighth-note pattern. Vc. and Cb. play a slower, more melodic line with some rests.

Recit.

23 a Tempo

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

Pno. *mf*

Cl. *mf*

An. *mf*

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

arco

pizz.

mp

I could - n't watch. You dragged him by his hair, that

You could - n't watch?

Recit.

Ob. *mf*
mp

Cl. *mf*
mp

Hn. *mf*
mp

Bn. *mf*
mp

Pno. *mf*
mp

Cl.
was - n't ver - y wise. I could - n't watch, the

An.
You could - n't watch?

Vln. I

Vln. II

Va.

Vc. *arco*
mf
mp

Cb.

a Tempo

Ob. *mp espr.*

Cl. *mp*

Pno.

Cl.
crowd want - ed you dead. Tell me, how did that

Vln. I

Vln. II

Va.

Vc. *pizz.*

Cb.

Fl. *mp*

Ob. $\sharp C$

Cl.

Pno.

Cl. feel?

An. $\frac{3}{8}$ They're su - posed to hate me, I'm the

Vln. I

Vln. II

Va.

Vc.

Cb.

The musical score is for page 107. It features a vocal line (An.) with lyrics: "They're su - posed to hate me, I'm the". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked *mp* (mezzo-piano). The key signature has one sharp (F#). The time signature is 4/4. The vocal line has a triplet of eighth notes marked $\frac{3}{8}$. The piano part has a triplet of eighth notes marked $\frac{3}{8}$. The oboe part has a sharp C note marked $\sharp C$. The flute part has a mezzo-piano dynamic marking *mp*. The violin I and II parts have a mezzo-piano dynamic marking *mp*. The viola part has a mezzo-piano dynamic marking *mp*. The violoncello and contrabass parts have a mezzo-piano dynamic marking *mp*.

Recit.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

Pno. *mf*

Cl. *mf*

An. *mf*

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *arco* *mf*

Cb. *mf*

bad guy, the heel.

You seem quite nice now.

a Tempo

[illegible]

Recit.

[illegible]

$\text{♩} = 96$

Fl. *mp*

Cl. *mp*

Hn. *mp*

Bn. *mp*

Pno.

Cl. *mp* 3 I'm se - ven - teen. 3 I'm a pis - ces.

An. *mp* 3 How old are you? I'm twen - ty two.

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

Recit.

Fl. *sub. f*

Ob. *f*

Cl. *sub. f*

Hn. *sub. f*

Bn. *sub. f*

Pno. *f*

Cl. *f* 3

An. *f*

Vln. I *sub. f*

Vln. II *sub. f*

Va. *sub. f*

Vc. *sub. f*

Cb. *sub. f*

Then we're not com - pa - ti - ble.

I think I'm an A - ries.

The I'm not an A - ries.

[illegible]

Boldly

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Sus. Cymbal

Pno.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

this what I think it is? Is this how it feels? Is this the first time, are

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

— are we the on - ly two? pos - si - ble that we've just found some - thing new, right out of the

we the on - ly two? — Is it pos - si - ble — that we've just found some - thing new, right out of the

26

Fl. *mp*

Cl. *mp*

Bn. *mp*

Pno. *mp*

Cl. *mp*
blue? Are we the first ones—

An. *mp*
blue? Are we the

Vln. I *mp* *p*

Vln. II *mp* *p*

Va. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 26 and 27. The key signature has one sharp (F#), and the time signature is 5/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bn.), Piano (Pno.), Clarinet (Cl.), Alto Saxophone (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Measures 26 and 27 are marked with a box containing the number 26. The Flute, Clarinet, Bassoon, and Piano parts feature triplet figures. The Clarinet and Alto Saxophone parts have lyrics: 'blue? Are we the first ones—' and 'blue? Are we the'. The Violin I and II parts have dynamics *mp* and *p*. The Viola, Violoncello, and Contrabass parts have dynamic *mp*.

Fl.

Cl.

Pno.

Cl.

An.

Vln. I

Vln. II

to feel the way we do? Does the un - i - verse _____

first ones, to feel the way we do? Does the un - i - verse -

The musical score for page 118 features a variety of instruments and a vocal line. The Flute (Fl.) and Clarinet (Cl.) parts are in 5/4 time, with the Flute part featuring a triplet of eighth notes. The Piano (Pno.) part is in 5/4 time, with the right hand featuring a triplet of eighth notes and the left hand featuring a triplet of eighth notes. The Alto Saxophone (An.) part is in 5/4 time, with the right hand featuring a triplet of eighth notes and the left hand featuring a triplet of eighth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts are in 5/4 time, with the Violin I part featuring a triplet of eighth notes and the Violin II part featuring a triplet of eighth notes. The vocal line is in 5/4 time, with the lyrics "to feel the way we do? Does the un - i - verse _____" and "first ones, to feel the way we do? Does the un - i - verse -".

Fl.

Ob.

Cl.

Pno.

Cl.

An.

Vln. I

Vln. II

re - volve a - round me and you? me and you Who

re - volve a - round me and you? Who

Fl.

Ob.

Cl.

Hn.

Pno.

Cl.

An.

Vln. I

Vln. II

Va.

p

p

p

p

p

p

knew? Who knew? Who knew? Is it

knew? Who knew? Who knew? Is it

p

p

p

Fl. *mp*

Ob. *mp*

Cl. 3

Hn. 3 *mp*

Bn.

Perc.

Pno.

Cl. 3
real _____ or un - heard of, _____ is this how it feels it

An. 3
real _____ or un - heard of, _____ or is this how it feels _____ it

Vln. I

Vln. II

Va.

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score (page 121) features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). A Piano (Pno.) and Percussion (Perc.) part are also present. The vocal soloists, Clarinet (Cl.) and Alto (An.), have lyrics in English. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The tempo and dynamics are marked as *mp* (mezzo-piano) and *p* (piano). The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano plays a more complex, flowing line. The vocal soloists enter with a melodic line and lyrics. The percussion part is minimal, with a few notes in the third measure.

molto rit.

Fl. *ff*

Ob. *ff* to English Horn

Cl. *ff*

Hn. *ff*

Bn. *ff*

Perc. *ff*

Pno. *ff*

Cl. *ff*

An. *ff* feels is this how it feels to love?

Vln. I *ff*

Vln. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

SCENE 4

Score

123

[The gym. OLD ANDY enters, now clean shaven,
his hair is pulled back in a ponytail.]

27

Slowly ♩ = 60

poco rit.

Forcefully ♩ = 76

English Horn

Ob. *p* *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Bn. *mp* *mf*

Perc. Snare Drum *mp* *mf*

Pno. *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

[He breaks into a locker and changes his sweatshirt for a clean shirt and jacket]

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

mf

I've² been slammed to the

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

mat but I ain't pinned yet. I'm damned if I'll die a-lone and un-

This musical score is for the film 'The End of the Road' by John Williams. It features a vocal solo and a full orchestral accompaniment. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and a vocal soloist.

The vocal soloist (O.A.) enters in the third measure with the lyrics: "known. Some - one has to know I was here." The vocal line is marked *mf* (mezzo-forte). The orchestral accompaniment includes woodwinds (Ob., Cl., Hn., Bn.), brass (Perc., Bass drum), strings (Vln. I, Vln. II, Va., Vc., Cb.), and a piano (Pno.). The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment. The piano plays a steady bass line.

The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked "Adagio". The score is for a full orchestral performance.

127

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Don't start the count-down, — don't ring the bell. — Be —

[illegible]

rit.

[illegible]

[arranges the chairs, checks his watch]

29

a Tempo

A little faster $\text{♩} = 82$

here, I was here, I was here, _____

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

sfz

mf

8

2

I paid the en - try fee in pain and

Fl. *8* **accel.** *p*

Ob. *8* to oboe

Cl. *8* *p*

Hn. *2* *p*

Bn. *p*

Perc.

Pno.

O.A. *p*
sweat, year af - ter year, you bet — I was here. Some - one has to care,

Vln. I *8* *2* *p*

Vln. II *8* *2* *p*

Va. *2* *p*

Vc. *p*

Cb. *p*

eschai

rit.

♩ = 92

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

some-one has to know I was here. Be-fore I dis-ap-pear, some-one has to

f *mf*

f *mf*

f *mf*

a Tempo

molto rit.

Fl. *ff*

Ob. *ff* *mp*

Cl. *ff* *mp*

Hn. *ff* *mp*

Bn. *ff* *mp*

Perc.

Pno. *ff* *mp*

O.A. *ff* *mp*

know I was here, I was here. They've got - ta

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Va. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

a Tempo

a Tempo

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

know I was here, I was here, I...

ff

sim.

[DANIEL has entered the hallway
outside the gym.]

30 Energetically ♩ = 96

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

DANIEL *mf*

Hel - lo.

p

pp

pp

Fl. *f* *ff* *p*

Ob. *mf* *ff* *p*

Cl. *ff* *p*

Hn. *f* *ff* *p*

Bn. *ff* *p*

Perc. *mp*

Pno. *mp*

Dn.

R/A RING ANNOUNCER
[Off stage] *f*
Are you read - y?—

Vln. I *ff* *p*

Vln. II *ff* *p*

Va. *ff* *p*

Vc. *ff* *p*

Chimes 3

Score

This musical score page, numbered 138, is for a symphonic work. It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). Percussion (Perc.) and Piano (Pno.) are also present. Two vocal soloists, Dancer (Dn.) and Rhapsody/Aria (R/A), are featured. The score is divided into three measures. The first measure is in 5/4 time, the second in 4/4, and the third in 4/4. The key signature has one sharp (F#). The woodwinds and strings play complex, often chromatic, passages. The vocal soloists have lyrics: "Hel - lo? _____" for the Dancer and "I said," for the Rhapsody/Aria. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The percussion and piano parts feature triplet patterns in the final measure.

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. *p* *ff* *p*

Hn. *f* *ff* *p*

Bn. *pp* *ff* *p*

Perc. *3*

Pno. *3*

Dn. Hel - lo? _____

R/A I said,

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p*

Va. *pp* *ff* *p*

Vc. *pp* *ff* *p*

a little slower ♩ = 88

Fl.

Ob.

Cl.

Bn.

Perc.

Pno.

O.A.

R/A

Vln. I

Vln. II

Va.

Vc.

Cb.

p

p

p

p

Triangle

p

mf

In here!

are you read - y?—

pizz.

p

pizz.

p

Fl.

Ob.

Cl.

Bn.

Perc.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Sor-ry guess I got the wrong door.

Well that de-pends.

[DANIEL steps back into the hall to
re-check the number on the door]

[DANIEL glances around the gym]

Fl.

Ob.

Cl.

Bn.

Perc.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Must be a ty - po.

May - be not, what's your name?

pizz.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf*

Perc. *mf*

Dn. Dan - iel Tay - lor

O.A. Dan - iel — well, well. Dan - iel Tay - lor

Vln. I *mf*

Vln. II *mf*

Va. *arco* *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 142, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Percussion are marked *mf*. The Double Bass (Dn.) and Oboe d'Amore (O.A.) have vocal lines with lyrics. The string section (Violins I & II, Viola, Violoncello, Contrabass) is also marked *mf*, with the Viola part specifically noted as *arco*. The score is divided into measures by vertical bar lines, with a key signature change and time signature change occurring at the start of the second measure.

Fl.

Ob.

Cl.

Bn.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

and you are...

you're the first one here.

The name's An-drew, have a

arco

p

p

Detailed description: This is a page from a musical score, page 143. It features a vocal soloist (O.A.) and a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), and Double Bassoon (Dn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist has two lines of lyrics: "and you are..." and "you're the first one here." The orchestra provides accompaniment, with the Bassoon, Double Bassoon, Violoncello, and Contrabass parts featuring a melodic line in the third measure. The Violoncello and Contrabass parts are marked with a piano (*p*) dynamic. The Viola part has a melodic line in the third measure. The Violin I and II parts have melodic lines in the first and second measures. The Flute, Oboe, and Clarinet parts have melodic lines in the first and second measures. The Double Bassoon part has a melodic line in the first and second measures. The vocal soloist's part is in the first and second measures.

Cl.

Bn.

Dn.

O.A.

Vln. I

Va.

Vc.

Cb.

Sure, o - kay, thanks, I

set, can I pour you a scotch while we wait for the o - thers?

[ANDY takes a bottle and glasses
from a cabinet]

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Percussion (Perc.), and Double Bass (Dn.). The second system includes Oboe (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Instrument Parts:

- Fl.**: Rest throughout.
- Ob.**: Rest throughout.
- Cl.**: Quarter note G4, half note A4, quarter rest, then eighth notes B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132

Cl. *[Clef: Treble]*

Dn. *[Clef: Treble]*

O.A. *[Clef: Bass]*

Vln. I *[Clef: Treble]*

Vln. II *[Clef: Treble]*

Va. *[Clef: Bass]*

Vc. *[Clef: Bass]*

Cb. *[Clef: Bass]*

All of my life. ——— We own a house not far from here

town? You're mar - ried, — with a

[Musical notation: This system contains measures 1-3. The Clarinet (Cl.) has a melodic line with a slur over measures 1-3. The Drum (Dn.) has a rhythmic pattern in measure 1. The Oboe/Alto Saxophone (O.A.) has a melodic line starting in measure 3. The Violins (Vln. I, II) and Viola (Va.) have sustained notes. The Violoncello (Vc.) and Contrabass (Cb.) have a walking bass line.

Cl. *[Clef: Treble]*

Dn. *[Clef: Treble]*

O.A. *[Clef: Bass]*

Vln. I *[Clef: Treble]*

Vln. II *[Clef: Treble]*

Va. *[Clef: Bass]*

Vc. *[Clef: Bass]*

Cb. *[Clef: Bass]*

Just a start - er home. ——— When I find some time I'll

house of your own. Good for you, ——— good for you.

[Musical notation: This system contains measures 4-6. The Clarinet (Cl.) has a melodic line with a slur over measures 4-6. The Drum (Dn.) has a rhythmic pattern in measure 4. The Oboe/Alto Saxophone (O.A.) has a melodic line starting in measure 4. The Violins (Vln. I, II) and Viola (Va.) have sustained notes. The Violoncello (Vc.) and Contrabass (Cb.) have a walking bass line.

Fl. *mp* *espr.*

Cl.

Dn. fin - nish the base ment, — build a deck, — I've drawn up some nice plans. — I'd do it for a

Vln. I

Vln. II

Va.

Vc.

Cb.

Fl.

Cl.

Dn. liv - ing if it paid the big bucks, — but you'll nev - er be a play - er work - ing with your hands.

Vln. I

Vln. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

mp

arco

A boy six and a girl three.

Do you have child ren? You



[DANIEL hands ANDY a photo from his wallet]

Ob.

Cl.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

We were both nine-teen. Lau-ra's the best thing— that's ev-er hap-pened to me.

must have mar-ried young.

34

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

Bn. *mf*

Perc.

Pno. *mf*

Dn. *mf*

O.A. *mf*

Girl three, boy six, kids I

Boy six, girl three, kids I'll ne - ver see.

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

[illegible]

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

— she's the im - age of her mom.

chin, She's the spit - ting im - age of mom. Boy —

p

p

p

p

p

p

Fl.

Cl.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

p

mf

p

mf

mf

mf

mf

mf

mf

mf

Mat - thew six, Am - y three, and Lau - ra, sweet—

— six, Girl — three,

rit.

♩ = 60

Fl. *pp*

Ob. *pp*

Cl. *pp*

Perc. Glock *pp*

Pno. *pp*

Dn. *mp*
3 Lau - ra, — what did she see in me? — Boy six, —

O.A. *mp*
Boy six, — grand - kids I'll

Vln. I *p* *pp*

Vln. II *p* *pp*

Va. *p* *pp*

Vc. *p*

Cb. *p*

Fl.

Ob.

Cl.

Perc.

Pno.

Pt.

Dn.

O.A.

ne - ver see, girl three, child - ren of a stran - ger, my son.

Vln. I

Vln. II

Va.

35 Energetically ♩ = 104

Cl. *p*

Bn. *pp*

Pt. *mf*
Hi—

Vln. I *p*

Vln. II *p*

Va. *pp*

Vc. *pp*

Detailed description: This page contains measures 35 and 36 of a musical score. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Energetically' with a quarter note equal to 104 beats per minute. The score includes parts for Clarinet (Cl.), Bassoon (Bn.), Patsy (Pt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). In measure 35, Patsy enters with a vocal line starting on a whole note G4, marked *mf*, with the lyrics 'Hi—'. The instrumental accompaniment begins in measure 36. The Clarinet and Violin I/II parts play a melodic line starting on a half note G4, marked *p*. The Bassoon, Viola, and Violoncello parts play a rhythmic accompaniment of eighth notes, marked *pp*. The score ends with a double bar line at the end of measure 36.

Fl. *f* *ffp*

Ob. *mf* *ffp*

Cl. *ffp*

Bn. *ffp* (aside) *mp*

O.A. *mp*

(My God, it can't be.)

Vln. I *ffp*

Vln. II *ffp*

Va. *ffp*

Vc. *ffp* *pizz.* *mp*

Cb. *pizz.* *mp*

Detailed description: This is a page from a musical score, page 156. It features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), and Oboe d'Amore (O.A.). The brass section includes Trumpet (Bn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time, with a key signature of one sharp (F#). The first system shows the woodwinds and brass. The second system shows the strings and O.A. The third system shows the woodwinds and brass. The fourth system shows the strings and O.A. The fifth system shows the woodwinds and brass. The sixth system shows the strings and O.A. The seventh system shows the woodwinds and brass. The eighth system shows the strings and O.A. The ninth system shows the woodwinds and brass. The tenth system shows the strings and O.A. The lyrics "(My God, it can't be.)" are written below the O.A. part. Dynamics include *f*, *mf*, *ffp*, and *mp*. Performance markings include *pizz.* (pizzicato) for the strings.

Cl. *fp*

Hn. *mute* *fp*

Bn.

Pt.

O.A. *mf*

Pat - sy Mills, that's me.

You must be Pat - sy.

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Va. *pizz.* *mp*

Vc.

Cb.

Detailed description: This page of a musical score contains measures 157 through 160. The woodwind section (Clarinets, Horns, Bassoon) features a melodic line starting in measure 157, marked *fp* (fortissimo piano). The Horns are muted. The Bassoon has a rhythmic accompaniment. The vocal soloists (Soprano and Alto) enter in measure 158 with the lyrics "Pat - sy Mills, that's me." and "You must be Pat - sy." respectively, marked *mf* (mezzo-forte). The string section (Violins I & II, Viola, Violoncello, Contrabass) provides a rhythmic accompaniment, with Violins I & II and Viola marked *pizz.* (pizzicato) and *mp* (mezzo-piano). The Viola, Violoncello, and Contrabass have a more active melodic line.

Cl. *fp*

Hn. *fp*

Pt. Thanks for the tick - et, I'd

O.A. Well I'll be. How was your flight?

Cl. *fp*

Hn. *fp*

Bn.

Pt. ne - ver seen the moun - tains from a - bove be - fore.

Vln. I

Vln. II

Va.

Vc.

Cb.

The score is written for a vocal ensemble and orchestra. The vocal parts (Pt. and O.A.) have lyrics. The orchestral parts include Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system shows the vocal parts and the first two measures of the orchestral parts. The second system shows the vocal parts and the next two measures of the orchestral parts. The tempo is marked *fp* (fortissimo). The key signature is one flat (Bb). The time signature is 5/4. The vocal parts have lyrics: "Thanks for the tick - et, I'd" and "Well I'll be. How was your flight?". The instrumental parts have lyrics: "ne - ver seen the moun - tains from a - bove be - fore.".

Cl.

Hn.

Pt.

O.A.

As if that would mat - ter, I'm not a

Does Per - sim - mon know you're here?

This musical score page, numbered 160, features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.), all playing in 5/4 time. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.), all in 4/4 time. A Piano (Pno.) part is also present. The vocal soloist (Pt.) enters with the lyrics "child you know." and "Hey! How do you know Per - sim - mon?". The score includes dynamic markings such as *f* (forte) and *arco* (arco). The key signature is one flat (B-flat).

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Pno. *f*

Pt. child you know. Hey! How do you know Per - sim - mon?

Vln. I *arco f*

Vln. II *arco f*

Va. *arco f*

Vc. *arco f*

Cb. *arco f*

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Pt.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

You don't look like a guy who's

I met Per-sim-mon years a - go at her shop in East Van-cou-ver.

36

Energetically ♩ = 92

[illegible]

Ob.

Cl.

Hn.

Bn.

Pt.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Her whole new-age thing is noth-ing but a pile.

You still live with Per -

Detailed description: This is a page from a musical score, page 163. It features ten staves. The first five staves are for woodwinds: Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), and Piccolo (Pt.). The next two staves are for strings: Violin I (Vln. I) and Violin II (Vln. II). The final three staves are for lower strings: Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two measures. The first measure is in 4/4 time, and the second measure is in 5/4 time. The key signature has one flat (B-flat). The vocal parts (Pt. and O.A.) have lyrics. The woodwinds and strings play various melodic and harmonic lines. The Piccolo part has a melodic line in the first measure and rests in the second. The Oboe, Clarinet, and Horn parts have similar melodic lines. The Bassoon and Contrabass parts have a more active, moving line. The Violin I and II parts have a simple, sustained melody. The Viola part has a sustained melody. The Violoncello part has a moving line. The Piccolo part has a melodic line in the first measure and rests in the second. The Oboe, Clarinet, and Horn parts have similar melodic lines. The Bassoon and Contrabass parts have a more active, moving line. The Violin I and II parts have a simple, sustained melody. The Viola part has a sustained melody. The Violoncello part has a moving line.

Ob.

Cl.

Hn.

Bn.

Pt.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

On - ly when I'm short of cash or

sim - mon in the Sanc - tu - a - ry?

The musical score is for page 164. It features a variety of instruments and vocal parts. The woodwinds (Ob., Cl., Hn., Bn.) and strings (Vln. I, Vln. II, Va., Vc., Cb.) are arranged in a standard orchestral fashion. The vocal parts (Pt. and O.A.) are also included. The score is written in 4/4 time, with a key signature of one flat (Bb). The lyrics are: "On - ly when I'm short of cash or sim - mon in the Sanc - tu - a - ry?". The music is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The tempo is marked "Allegro".

Ob.

Cl.

Hn.

Bn.

Pt.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

need a place to crash.____ She's al - ways on my case____ a - bout this or that.

Detailed description: This is a page from a musical score, page 165. It features ten staves. The first four staves are for woodwinds: Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The fifth staff is for the Soprano (Pt.) with lyrics: "need a place to crash.____ She's al - ways on my case____ a - bout this or that." The sixth staff is for the Organ (O.A.). The next three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Va.). The final two staves are for the Violoncello (Vc.) and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds and strings play a simple harmonic pattern of quarter notes. The vocal line has a melodic line with some rests and a final phrase.

Ob.

Cl.

Hn.

Bn.

Pt.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Who needs the stress. Yeah, more or less. You're fin - ished school I guess?

open

[JANE steps
into the room]

Freely ♩ = ca. 76

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *p* *ff*

Hn. *f* *ff*

Bn. *pp* *ff*

Jn. *f*
Yoo - hoo!

Vln. I *arco* *mp* *ffp*

Vln. II *arco* *mp* *ffp*

Va. *arco* *pp* *ffp*

Vc. *pp* *ffp*

Detailed description: This musical score page, numbered 167, depicts a dramatic scene where Jane enters the room. The tempo is marked 'Freely' with a quarter note equal to approximately 76 beats per minute. The score is written for a full orchestra and includes vocal parts for a Javanese dancer (Jn.). The key signature has one sharp (F#), and the time signature changes from 5/4 to 4/4 at the start of measure 168. The woodwind section (Flute, Oboe, Clarinet, Horn, Bassoon) and strings (Violins I & II, Viola, Cello) all play a rhythmic, ascending eighth-note pattern in measures 167 and 168, with dynamics ranging from *pp* to *ff*. In measure 169, the woodwinds and strings sustain a whole note chord, while the Javanese dancer vocalizes 'Yoo - hoo!'. The score uses various dynamic markings (*pp*, *p*, *f*, *ff*, *mp*, *ffp*) and articulations (*arco*) to convey the intensity and texture of the music.

37

[ANDY is spellbound]

Cl. *mp espr.*

Perc. Triangle *pp*

Pno. *pp*

Jn. *sul pont.*

Vln. I *pp sul pont.*

Vln. II *pp sul pont.*

Va. *pp sul pont.*

Vc. *pp*

I'm here for the read-ing, the read-ing of the

[He doesn't respond]

Cl.

Perc.

Pno.

Jn.

Vln. I

Vln. II

Va.

Vc.

will. I re - ceived this let - ter_____ "As the right - ful heir to his e -

The musical score for page 169 features a vocal line (Jn.) and several instrumental parts. The vocal line begins with the lyrics "will. I re - ceived this let - ter_____ "As the right - ful heir to his e -". The instrumental parts include a Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). The Piano part includes a section marked (8va) with a dashed line. The score is written in a single system with multiple staves.

Cl.

Perc.

Pno.

Jn.

state your pre - sence is re - quest - ed" Do I have the right place?

Vln. I

Vln. II

Va.

Vc.

Detailed description: This page of a musical score contains measures 170, 171, and 172. The instruments are arranged vertically: Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), John (Jn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). The Clarinet part has a half note in measure 170, followed by a quarter note and an eighth note in measure 171, and a quarter note in measure 172. The Percussion part has a half note in measure 170, followed by a quarter note and an eighth note in measure 171, and a half note in measure 172. The Piano part has a half note in measure 170, followed by a quarter note and an eighth note in measure 171, and a half note in measure 172. The John part has a half note in measure 170, followed by a quarter note and an eighth note in measure 171, and a half note in measure 172. The Violin I, Violin II, Viola, and Violoncello parts all have a half note in measure 170, followed by a quarter note and an eighth note in measure 171, and a half note in measure 172. The lyrics for the John part are "state your pre - sence is re - quest - ed" in measure 170 and "Do I have the right place?" in measure 171.

38

Moderately ♩ = 84

Cl. *p*

Jn. I'm Jane D'Or - say.

O.A. *mf*
Yes, of course you're Jane. Come in come in, meet

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*

Cb. *pizz.*
p



[JANE shakes hands]

Jn. Pat - sy Dan - iel I see the re - sem - blance, you have the same eyes. *mf*

Pt. The

O.A. Pat - sy and Dan - iel.

Vln. I

Vln. II

Va.

Vc.

Cb.

same eyes, — as him?

We were just get - ting to know each oth - er, — be - fore we get

3

The musical score for measures 172 and 173 features a vocal melody in the Soprano (Pt.) and Alto (O.A.) parts. The Soprano part begins with a melodic phrase in measure 172, while the Alto part enters in measure 173 with a triplet of eighth notes. The vocal lines are supported by a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment, with the Violins and Viola moving in parallel motion, and the Vc. and Cb. providing a harmonic foundation. The key signature is one sharp (F#), and the time signature is 4/4.

a Tempo

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

Pno. *mf*

Jn. *mf*

O.A. *mf*

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Va. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.* *arco*

Let's see, I'm from To-ron-to for now

start-ed.— Why don't you tell us a bit a-bout your - self Jane.

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Jn.

Vln. I

Vln. II

Va.

Vc.

Cb.

I'm sin - gle but I'm o - kay with that. I live a - lone — since my Dad died.

Detailed description: This is a page from a musical score, page 174. It features a vocal line (Jn.) and several instrumental parts. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line has two phrases: 'I'm sin - gle but I'm o - kay with that.' and 'I live a - lone — since my Dad died.' The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The piano part consists of two staves. The woodwind and brass parts have a similar melodic line in the first measure, which is a half note F#4, and a whole note F#4 in the second measure. The string parts have a similar melodic line in the first measure, which is a half note F#4, and a whole note F#4 in the second measure.

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Jn.

Pt.

Vln. I

Vln. II

Va.

Vc.

Cb.

I'm an ac - tress, I was an ac - tress.

An ac - tress, real - ly? — Have I seen you in a mov - ie?

The musical score is for page 175. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are mostly playing sustained notes or rests. The piano part has some chordal accompaniment. The vocal parts (Jazz and Piano) have lyrics. The Jazz vocal part has the lyrics 'I'm an ac - tress, I was an ac - tress.' and the Piano vocal part has the lyrics 'An ac - tress, real - ly? — Have I seen you in a mov - ie?'. The score is written in 2/4 time and has a key signature of one sharp (F#).

[ANDY removes a folded piece of newspaper from his wallet)

39

Steady ♩ = 72

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Jn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

I was on the live stage.

Like your moth - er. —

arco

pp

arco

pp

arco

pp

arco

pp

Bn. *mf* *espr.* *p*

O.A. *p* *molto espr.*

Sud - den - ly, — on stage, the life and ca - reer of Clare —

Vln. I *mp* *sim.*

Vln. II *mp* *sim.*

Va. *mp* *sim.*

Vc. *mp* *sim.*



Bn. *3*

O.A. *3*

D'Or - say — came to a trag - ic close. Ms.

Vln. I *3*

Vln. II *3*

Va. *3*

Vc. *arco*

Bn.

O.A.

D'Or say _____ will be mourned _____ by her count less ad - mir - ers.

Vln. I

Vln. II

Va.

Vc.



Bn.

O.A.

The muse will weep _____ for so - li - lo - ques _____ un -

Vln. I

Vln. II

Va.

Vc.

Bn.

O.A.

spok - en, per - for - man - ces — un - sung, tri umphs — yet to

Vln. I

Vln. II

Va.

Vc.



Bn.

O.A.

come. In lieu of flow - ers, — read a

Vln. I

Vln. II

Va.

Vc.

poco rit.

Bn.

Jn.

O.A.

p

son - net. on her grave.

Vln. I

Vln. II

Va.

Vc.

3

Fl.

Ob.

Cl.

Hn.

Bn.

Jn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

pp

pp

pp

pp

She wrote that her - self. Are you say - ing you knew her?

A long, long ³time a - go.

Detailed description: This page of a musical score contains staves for woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon), brass (Trumpet), strings (Violin I, Violin II, Viola, Violoncello, Contrabass), and vocal soloists (John and O.A.). The woodwinds and bassoon have rests throughout the measures. The trumpet plays a melodic line in the first measure, followed by a triplet in the second measure, and then rests. The vocal soloists enter in the second measure with the lyrics 'She wrote that her - self. Are you say - ing you knew her?'. The O.A. soloist has a triplet in the third measure with the lyrics 'A long, long ³time a - go.'. The strings (Violin I, Violin II, Viola, Violoncello) play a sustained, low melodic line marked *pp* (pianissimo) across all three measures. The contrabass has rests.

40**Moderately** ♩ = 84

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bn. *p*

Jn.

O.A. *3*

Vln. I *p*
pizz.

Vc. *p*

Cb. *pizz.*
p

No one worth know - ing, — that's what she said an - y - way I've tried

An - y - one else in you fam - ily?

Fl.

Ob.

Cl.

Hn.

Bn.

Jn.

track - ing them down to no a - vail, un - til to - day. When the let - ter said, "The fam' ly will be gath - er - ing. Well, you

Vln. I

Vc.

Cb.

41

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Jr.

Pt.

Vln. I

Vln. II

Va.

Vc.

Cb.

could - n't keep me a - way.

Who is she to me? And what's my Dad got to

[illegible]

[ANDY addresses all three]

42 Steady ♩ = 120

O.A. *mp* *pizz.* *p*

Your fath - er — was a wres - tler, I was his man - a - ger — and

Vc. *pizz.* *p*

Cb. *pizz.* *p*



O.A. *mp* *pizz.* *p*

friend. This gym is where he — got his start. Seemed like a good place — for it all to

Vc. *pizz.* *p*

Cb. *pizz.* *p*



[PATSY spots the poster]

Cl. *p*

Jn. *mp* *pizz.* *p*

Pt. *mp* *pizz.* *p*

Dn. *mp* *pizz.* *p*

O.A. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

There must be some mis - take

That's him — that's my

My old man was a wres - tler — al - right

end.

arco

Cl. 

Jn. 
My fath - er was a well - known ac - tor

Pt. 
dad

Dn. 
If he'd been well known the sys - tem would have

Vc. 

Cb. 



Cl. 
mp

Jn. 
There must be some mis - take

Pt. 
I have that pos - ter on my wall

Dn. 
had him in court

O.A. 
Your fath - er was a wres - tler

Vln. I 
mp

Vc. 
mp

Cb. 
mp

Cl.

Bn.

Jn. *mf*
Was this wres - tler ev - er on stage

Pt. *mf*
That's him

Dn. *mf*
My² old man was a

O.A.
— got his start

Vln. I

Vln. II

Vc.

Cb.

Detailed description: This is a page from a musical score, page 189. It features a variety of instruments and vocal parts. The woodwinds include Clarinet (Cl.), Bassoon (Bn.), and Flute (Pt.). The brass includes Trumpet (Jn.) and Trombone (Dn.). The vocal parts are O.A. (likely a soloist or chorus) and a Chorus (Cb.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The score is written in 4/4 time. The key signature has one sharp (F#). The tempo and dynamics are marked *mf* (mezzo-forte). The lyrics are: "Was this wres - tler ev - er on stage", "That's him", "My² old man was a", and "— got his start". The instruments are arranged in a standard orchestral layout. The vocal parts are written in a simplified notation, likely for a choir or soloist. The woodwinds and brass parts are more complex, with many notes and rests. The strings provide a rhythmic and harmonic foundation.

Cl.

Bn.

Dn.

O.A.

Vln. I

Vln. II

Vc.

Cb.

wres - tler — al - right

He'd be the first to ad - mit he did² a fair bit of ac - ting

Detailed description: This is a page from a musical score, page 190. It features a vocal line (O.A.) and several instrumental parts. The vocal line has two parts of lyrics: 'wres - tler — al - right' and 'He'd be the first to ad - mit he did² a fair bit of ac - ting'. The instrumental parts include Clarinet (Cl.), Bassoon (Bn.), Double Bass (Dn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The score is written in a key with one flat (B-flat) and a 4/4 time signature. The vocal line is in the bass clef, and the instrumental parts are in various clefs (treble and bass). The lyrics are written below the vocal line. The instrumental parts are written in a standard musical notation with notes, rests, and slurs.

Cl.

Bn.

Jn.

Pt.

Dn.

Vln. I

Vln. II

Vc.

Cb.

My fath - er was

I knew he'd nev - er for - get me

the

Detailed description: This page of a musical score contains eight staves. The vocal parts (Jn., Pt., Dn.) are in treble clef. The instrumental parts (Cl., Bn., Vln. I, Vln. II, Vc., Cb.) are in various clefs. The vocal lines include lyrics: 'My fath - er was' (Jn.), 'I knew he'd nev - er for - get me' (Pt.), and 'the' (Dn.). The instrumental parts provide harmonic support with various melodic and rhythmic figures. The score is written in a standard musical notation style with notes, rests, and dynamic markings.

Cl.

Bn.

Jn.

well known

Dn.

2

sys - tem — would have had him in court for weas - el - ing out of

O.A.

seemed like ² a good place —

Vln. I

Vln. II

Vc.

Cb.

Detailed description: This page of a musical score contains measures 192 through 195. The instruments listed on the left are Clarinet (Cl.), Bassoon (Bn.), Flute (Jn.), Double Bass (Dn.), Oboe (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The Clarinet and Bassoon parts feature melodic lines with slurs and ties. The Flute part has whole rests in measures 193 and 194. The Double Bass part has a rhythmic pattern of eighth notes in measures 192 and 193, followed by a quarter rest in measure 194, and then eighth notes in measure 195. The Oboe part has a melodic line starting in measure 193. The Violin I and Violin II parts play a continuous eighth-note accompaniment. The Viola and Cello parts have a melodic line with slurs and ties. The lyrics are: 'well known' (under Flute), 'sys - tem — would have had him in court for weas - el - ing out of' (under Double Bass), and 'seemed like ² a good place —' (under Oboe). Measure numbers 192, 193, 194, and 195 are indicated at the bottom of the staves.

Cl.

Bn.

Jn.

Pt.

Dn.

O.A.

Vln. I

Vln. II

Vc.

Cb.

Was this wrest - ler ———

He's look - ing af - ter me — af - ter all

child - sup - port

he did a

Detailed description: This is a page from a musical score, page 193. It features ten staves. The first two staves are for woodwinds: Clarinet (Cl.) and Bassoon (Bn.). The next three staves are for voices: Soprano (Jn.), Alto (Pt.), and Tenor/Bass (Dn.). The next two staves are for strings: Oboe/Alto Saxophone (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The lyrics are distributed across the vocal staves. The Soprano part has the lyrics 'Was this wrest - ler ———'. The Alto part has 'He's look - ing af - ter me — af - ter all'. The Tenor/Bass part has 'child - sup - port'. The Oboe/Alto Saxophone part has 'he did a'. The instrumental parts (Vln. I, Vln. II, Vc., Cb.) provide a harmonic and rhythmic accompaniment. The score is written in a standard musical notation with various clefs, key signatures, and time signatures.

44

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Pno. *f*

Jn. *f*

Pt. *f*

Dn. *f*

O.A. *f*

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *f*

ev - er on stage

I knew he'd nev - er

the sys - tem— would have had him in court

fair bit of ac - ting

is where he got his

arco

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Jn.

Pt.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

My father was well known

have that poster

My old man was a wrestler

start

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Hn. *sfz*

Bn. *sfz*

Perc. *sfz*
rim shot on snare

Pno. *sfz*

Jn. *sfz*
My fath-er well-known ac-tor some mis-take

Pt. *sfz*
I have that pos-ter He's look-ing af-ter me af-ter all

Dn. *sfz*
If he'd been well known the sys-tem would have had him in court

O.A. *sfz*
where he got his start seemed like a good place for it all to end I could

Vln. I *sfz*

Vln. II *sfz*

Va. *sfz*

Vc. *sfz*

Cb. *sfz*

45 *Andante* $\text{♩} = 96$ *Score*
accel.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Jn.

Pt.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

p

mp

mf

p

mp

p

p

mp

I have ap - point - ments, time is mon - ey. Can use a - no - ther scotch.

Slowly and heavy ♩ = 100

Fl. *p* *f*

Ob. *p* *f*

Cl. *f*

Hn. *f*

Bn. *mf* *f*

Perc. *f*

Pno. *mf* *f*

Jn.

Pt.

Dn. *f*
we go a - head with the read - ing of the will?

O.A.

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *mf* *f*

[illegible]

[illegible]

rit.

Freely ♩ = ca. 60

[illegible]

Fl. *mf* *sfz*

Ob. *mf* *sfz*

Cl. *mf* *sfz*

Hn. *mf* *sfz*

Bn. *mf* *sfz*

Perc. Snare drum *mf* *sfz* *p* *sfz*

Pno. *p* *sfz* *f*

Jn. I have a sis - ter, a broth - er?

Dn. *mf* Should we be

O.A. You fath - er.

Vln. I *p* *mf* *sfz*

Vln. II *p* *mf* *sfz*

Va. *p* *mf* *sfz*

Vc. *p* *mf* *sfz*

Cb. *p* *mf* *sfz*

rit.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Pt.

Dn.

Vln. I

Vln. II

Va.

Vc.

Cb.

ffz

mf

f

You're wrong my fath - er is hand - some and strong.

watch - ing the door for a few more?

47 Gently ♩ = 84

Bn. *mf*

O.A. *mf*

Prin - cess, it's Dad - dy. You rec og nize me. You used to go wild when I'd roll in - to town. I'd bring

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Faster ♩ = 96

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf*

Pt. *mf*

O.A. *mf*

gifts, re - mem - ber the gifts? And the cra - zy things we'd do?

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

pizz.

mf

pizz.

mf

Fl.    

Ob.    

Cl.    

Pt.    

see for miles and miles.— I could make a spli - knot and eat with chop sticks be - fore I was six. Just be - cause of you,

Vc.    

Cb.    



Fl.   

Ob.   

Cl.   

Pt.    

all be - cause of you. Say it's not true ——— that you brought me here just to say good bye.

Vln. I   

Vln. II   

Va.   

Vc.   

Cb.   

Ob. *Score* 207

Bn. *mf*

O.A. I had to see you, you had to see me— and meet each oth - er. — There are things you should

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb.

48 accel.

Ob.

Hn. *p*

Bn. *p*

Dn. *mp*

O.A. What do you plan to do, — make eve - ry - thing al - right in an af - ter - noon? — know — be - fore I go.

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*

Cb. *p*

[illegible]

Recit.

[illegible]

Recit.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

For Who!

What did I know, son,— who was gon - na show me?— My

mf *pp*

3

mf *pp*

The score is for a recitative section. It features a vocal line (O.A.) with lyrics: "For Who! What did I know, son,— who was gon - na show me?— My". The vocal line is accompanied by a piano (Pno.) and a double bass (Cb.). The piano part has a melody in the right hand and a bass line in the left hand. The double bass part has a bass line. The vocal line has a melody. The lyrics are: "For Who! What did I know, son,— who was gon - na show me?— My". The score is for a recitative section. It features a vocal line (O.A.) with lyrics: "For Who! What did I know, son,— who was gon - na show me?— My". The vocal line is accompanied by a piano (Pno.) and a double bass (Cb.). The piano part has a melody in the right hand and a bass line in the left hand. The double bass part has a bass line. The vocal line has a melody. The lyrics are: "For Who! What did I know, son,— who was gon - na show me?— My".

Gently $\text{♩} = 84$

Fl. *mp*

Cl. *mp*

O.A. *mp*

moth - er left the farm — when she was bare - ly eigh - teen, — her head full of ci - ty dreams. — You can guess the

Vc. *mp*

pizz.

Cb. *mp*



Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Perc. Glock. *mf*

O.A. *mf*

rest, she got preg - nant, the guy skipped town — and she was stuck with me. She loved me, I guess, — and she

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb. *arco* *mf*

Fl.

Ob.

Cl.

Hn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

did her best, but what did she know? — Who was gon - na show me? — What did I know?

mf

The musical score is arranged in a system of ten staves. The top five staves are for woodwinds and percussion: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Percussion (Perc.). The next two staves are for Piano (Pno.) and Organ/Accompaniment (O.A.). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Va.). The bottom two staves are for Cello (Vc.) and Double Bass (Cb.). The vocal line (O.A.) includes the lyrics: "did her best, but what did she know? — Who was gon - na show me? — What did I know?". The score features various musical notations including notes, rests, and dynamic markings like *mf*.

Slower ♩ = 69

Vc.

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a string quartet. The score is in 3/4 time and consists of 12 measures. The piano part is in G major and features a melodic line with a trill in the first measure, followed by a series of eighth notes and a final flourish. The string quartet provides harmonic support with sustained notes and a rhythmic pattern in the lower strings. The score is marked with *pp* (pianissimo) and includes dynamic markings like *f* (forte) and *p* (piano).

Fl. *p*

Ob.

Perc.

Pno. *mp*

Jn.

Moth - er said _____ I was a love child, _____ born of a

Vln. I

Vln. II

Detailed description: This page of a musical score contains measures 214, 215, and 216. The Flute (Fl.) part begins in measure 214 with a melodic line starting on G4, marked *p*. The Oboe (Ob.) part plays a sustained note of Bb3. The Percussion (Perc.) part plays a steady eighth-note pulse on Bb2. The Piano (Pno.) part features a continuous sixteenth-note arpeggiated figure, marked *mp*. The Trombone (Jn.) part mirrors the Flute's melody. The Violin I (Vln. I) and Violin II (Vln. II) parts provide harmonic support with sustained notes. The vocal line (Jn.) has lyrics: "Moth - er said _____ I was a love child, _____ born of a".

215

Fl.

Ob.

Cl.

Bn.

Perc.

Pno.

Jn.

O.A.

Vln. I

Vln. II

un - ion that could ne - ver be. _____

Your Mom was right, _____

mp

mp

mp

Cl. *Cl.*

Bn. *Bn.*

Perc. *Perc.*

Pno. *Pno.*

O.A. *O.A.*

Vln. I *Vln. I*

Vln. II *Vln. II*

— you were a love child, — no one ev - er

Detailed description: This block contains the first two measures of a musical score. The instruments are Clarinet (Cl.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Organ/Accompaniment (O.A.), Violin I (Vln. I), and Violin II (Vln. II). The key signature has one sharp (F#). The Clarinet and Bassoon parts have melodic lines with slurs. The Piano part has a continuous eighth-note pattern. The Organ/Accompaniment part has a similar eighth-note pattern. The Violin I and II parts are mostly whole notes. The lyrics 'you were a love child, no one ev - er' are written below the Organ/Accompaniment staff.



Cl. *Cl.*

Bn. *Bn.*

Perc. *Perc.*

Pno. *Pno.*

O.A. *O.A.*

Vln. I *Vln. I*

Vln. II *Vln. II*

fell as hard as Clare and me. —

Detailed description: This block contains the next two measures of the musical score. The instruments are the same as in the first block. The key signature has one sharp (F#). The Clarinet and Bassoon parts continue their melodic lines. The Piano part continues its eighth-note pattern. The Organ/Accompaniment part continues its eighth-note pattern. The Violin I and II parts are mostly whole notes. The lyrics 'fell as hard as Clare and me.' are written below the Organ/Accompaniment staff.

Perc.

Pno.

pp

mf

Jn.

I would o-pen the door and he'd be stand-ing there, with a hat and a cra vat,

Vln. I

pp

Vln. II

pp

Va.

pp

Vc.

pp

Pno.

sim. Rec.

Jn.

or a knap-sack and gui-tar. You must be Jane, I'm your Fa-ther, can you ev-er for-give me?

Vln. I

Vln. II

Va.

Vc.

Pno.

Jn.

I'd say of-course, won't you come in. I would love to, he would say.— I'd say

Vln. I

Vln. II

Va.

Vc.



51 Gently ♩ = 69

Ob.

pp

Pno.

pp

Jn.

won't you come in, I would love to— he would say

O.A.

You sure were a love child

Vln. I

pp

Vln. II

pp

rit.

p

Ob.

Cl.

p

Bn.

mp

Perc.

sus. cymbal

p

Pno.

mp

Jn.

You ne - ver came. You ne - ver came. you ne - ver came.

O.A.

I'd have loved to. I'd have loved to. I would have loved to.

Vln. I

mp

Vln. II

mp

Va.

mp

Vc.

mp

Cb.

$\text{♩} = 72$

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Perc. *f*

Pno. *f*

Jr. *f*

O.A. *f*

Who was to blame? Who was to

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Jn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Who was to Blame who was to blame?

blame? Who was to blame?

p

mf

mp

p

SCENE 5

[FLASHBACK] YOUNG ANDY enters carrying travel bags
and switches on a light to reveal a small, shabby apartment.
CLARE is curled up on the sofa.

52 Energetically ♩ = 132

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bn. *ff*

Perc. *ff* Large Tom w/sticks

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

f

p

pp

pp

pp

pp

Hey sweet thing, I'm home — and have I missed you.

An - dy I'm preg - nant.

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Pno. *f* *pp*

Cl. *mf*

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

On - ly eight weeks, there's still time to ter - mi - nate.

Preg - nant? with a ba - by?

Detailed description: This page of a musical score contains staves for woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon), piano, and strings (Violins I & II, Viola, Violoncello, Contrabass). The woodwinds and piano play a rhythmic pattern of eighth and sixteenth notes, marked with a forte (*f*) dynamic. The piano part includes a shift to pianissimo (*pp*) in the third measure. The Clarinet and Alto Saxophone have vocal lines. The Clarinet part begins in the third measure with a mezzo-forte (*mf*) dynamic, singing the lyrics 'On - ly eight weeks, there's still time to ter - mi - nate.' The Alto Saxophone part begins in the second measure with the lyrics 'Preg - nant? with a ba - by?'. The string section provides harmonic support with sustained notes in the third measure.

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Pno. *f* *pp*

Cl. I wait - ed for you, please say you'll come with me. —

An. Ter - mi - nate?

Vln. I

Vln. II

Va.

Vc.

Cb.

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Horn, Bassoon, Piano, Clarinet (solo), Alto Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and piano start with a forte (*f*) dynamic. The piano part features a change to pianissimo (*pp*) in the second measure. The vocal lines (Clarinet and Alto Saxophone) enter in the second measure with lyrics. The strings (Violins, Viola, Cello, and Contrabass) provide harmonic support with sustained notes in the second and third measures.

53

a little slower $\text{♩} = 120$

Hn. *pp*

Pno. *pp*

An. A ba - by, I can't be - lieve it. We're hav - ing a

Vln. I *pp*

Vln. II *pp*

Va. *pp*

Vc. *pp*

Cb. *pizz.* *pp*

Detailed description: This page of a musical score, rehearsal mark 53, features a tempo change to 'a little slower' with a metronome marking of 120 quarter notes per minute. The score includes parts for Horn (Hn.), Piano (Pno.), Vocal Soloist (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Horn part has a long, sustained note with a crescendo hairpin. The Piano part features a complex texture with chords and moving lines in both staves. The Vocal Soloist part has lyrics: 'A ba - by, I can't be - lieve it. We're hav - ing a', with a triplet of eighth notes on 'ing'. The string parts (Violins, Viola, Violoncello, and Contrabass) are marked *pp* (pianissimo). The Contrabass part includes a *pizz.* (pizzicato) marking. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

Bn.

Pno.

Cl.

my life would be o - ver — be - fore it's be - gun.

An.

M - r. — and M - rs. Mc - Nabb and son.

Vc.

Cb.



p *gently*

Cl.

There's still time but how will I feel when it's o - ver and done.

Vln. I

pp

Vln. II

pp

Va.

pp

Vc.

pp

Cb.

arco

pp

Cl. *sub. f*

Bn. *sub. f*

Pno. *f*

An. *f*
Can't you just see me, The Mon - grel, — with a pure - bred pup on his

Va. *sub. f*

Vc. *sub. f*

Cb. *pizz. sub. f*

Cl. *pp*

An. *pp*
knee.

Vln. I *pp*

Vln. II *pp*

Va. *pp*

Vc. *pp*

Cb. *arco pp*

Cl. *sub.f* *sfz*

Hn. *f* *sfz*

Bn. *sub.f* *sfz*

Pno. *sub.f* *sfz* *pp*

Cl. done?

An. *mf*
This is our chance, Clare— to wash the

Vln. I *pp*

Vln. II *pp*

Va. *sub.f* *sfz* *pp*

Vc. *sub.f* *pizz.* *sfz* *pp*

Cb. *sub.f* *sfz* *pp*

Fl.

Ob.

Cl.

Hn.

Pno.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

p

f

past a - way, have our own flesh and blood, it's our luck - y day.

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Horn, Piano, Alto Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds (Flute, Oboe, Clarinet, Horn) play a melodic line with triplets, marked *p*. The Piano part features a complex texture with chords and moving lines in both hands. The Alto Saxophone (An.) has a melodic line with lyrics: "past a - way, have our own flesh and blood, it's our luck - y day." The strings (Violins I & II, Viola, Violoncello, Contrabass) provide harmonic support, with the Violins marked *f*. The score is written in a key with two flats and a 4/4 time signature.

[illegible]

SCENE 6

Score

233

[FLASHBACK CONTINUES] YOUNG ANDY enters a gym, meets a DRUG SUPPLIER who has a gym-bag filled with medicine bottles and pill packs. In the background various people are working out on gym equipment.

54 Broad and heavy ♩ = 86

rit.

Fl. *p* *ff* *p* *ff* *p* *ff*

Ob. *p* *ff* *p* *ff* *p* *ff*

Cl. *p* *ff* *p* *ff* *p* *ff*

Hn. *p* *ff* *p* *ff* *p* *ff*

Bn. *p* *ff* *p* *ff* *p* *ff*

Perc. *p* *ff* *p* *ff* *p* *ff*

Pno. *p* *ff* *p* *ff* *p* *ff*

D.S. *p* *ff* *p* *ff* *p* *ff*

Vln. I *p* *ff* *p* *ff* *p* *ff*

Vln. II *p* *ff* *p* *ff* *p* *ff*

Va. *p* *ff* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff* *p* *ff*

Cb. *p* *ff* *p* *ff* *p* *ff*

a Tempo

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Hn. *p* *ff*

Bn. *p* *ff*

Perc. *p* *ff*

Pno. *p* *ff*

An. *mp* Got - ta get

D.S. *f* The big guys are get - ting big - ger An - dy, mas - sive, migh - ty. —

Vln. I *p* *ff*

Vln. II *p* *ff*

Va. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

An.

D.S.

Vln. I

Vln. II

Va.

Vc.

Cb.

big - ger, big - ger, got - ta bulk - up__ hulk up.

Juice is the an - swer, 'roids are the key. Three shots a

molto rit.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Horn, Bassoon) and string section (Violin I, Violin II, Viola, Violoncello, Contrabass) play a melodic line in 3/4 and 6/4 time signatures. The piano accompaniment provides harmonic support. The vocal soloist (An.) sings the lyrics, with the double bass (D.S.) providing a rhythmic accompaniment. The score includes dynamic markings such as *mp*, *ff*, and *mp*, and a tempo change to **molto rit.**

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

An.

D.S.

Vln. I

Vln. II

Va.

Vc.

Cb.

Gon - na get jacked up, amped up, pumped up, — ramped up.

day for a shot on tee - vee.

mp *ff* *mp*

Score
[The DRUG SUPPLIER reaches in his bag
and pulls out various pill bottles.]

237

55

Faster ♩ = 96

Bn. *p* *mf* *mf*

D.S. *mf*

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Blue pills, four a day, green ones, eight,



Bn.

D.S.

Vln. I

Vln. II

Va.

up - pers, — be - fore the match, down - ers, — for la - ter, brown ones — for work - outs,

Broad and heavy ♩ = 86

rit.

[illegible]

mf

An. *mf* An - y side ef - fects? Sounds good to me. What - cha got for

D.S. two or three. In - creased ag - gres - sion.

Fl. *ff*

Ob. *ff* to English Horn

Cl. *ff*

Hn. *ff*

Bn. *ff*

Pno.

An. *ff* stam - i - na, — for pow - er, for weight gain? — I'm look - ing for an edge, and some - thing for the pain.

Vln. I *ff*

Vln. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Cl. *mf*

Hn. *mf*

Bn. *mf*

An. *mf*
Blue pills, green ones, up - pers, down - ers,

D.S. *mf*
four a day, eight, be - fore the match, for la - ter,

Vln. I *mf*

Vln. II *mf*

Va. *pizz. mf*

Vc. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

An. *mf*
brown ones, white ones, for pain.

D.S. *mf*
for work - outs, ten a day, for pain.

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

57

Precisely ♩ = 82

G.S. *pp*

Sup - ple - ments, pum - pers, hor - mones, ar - nolds, up - pers, down - ers, down - ers, up - pers,

GYM CHORUS *pp*

Sup - ple - ments, pum - pers, hor - mones, ar - nolds, up - pers, down - ers, down - ers, up - pers,

D.S. *mp*

Blue ones, green ones, brown one, white ones, blue ones, green ones,

G.S. *mp*

Sup - ple - ments, pum - pers, hor - mones, ar - nolds, up - pers, down - ers,

Blue ones, green ones, brown one, white ones, blue ones, green ones,

Sup - ple - ments, pum - pers, hor - mones, ar - nolds, up - pers, down - ers,

An. *mf*

D.S. *mf*

Four a day, eight, be - fore a match, for la - ter,

brown ones, white ones, *mf* Blue ones, green ones, brown one, white ones,

down - ers, up - pers, *mf* Sup - ple - ments, pum - pers, hor - mones, ar - nolds,

brown ones, white ones, *mf* Blue ones, green ones, brown one, white ones,

down - ers, up - pers, Sup - ple - ments, pum - pers, hor - mones, ar - nolds,

f

An. Gon - na get

D.S. for work - outs, ten a day, for pain, for pain,

G.S. blue ones, green ones, brown ones, white ones,
up - pers, down - ers, down - ers, up - pers,
blue ones, green ones, brown ones, white ones,
up - pers, down - ers, down - ers, up - pers,



An. big - ger, big - ger, got - ta bulk up, hulk up, gon - na get

f

D.S. Four a day, eight, be - fore a match, for la - ter,

G.S. Blue ones, green ones, brown one, white ones,
Sup - ple - ments, pum - pers, hor - mones, ar - nolds,
Blue ones, green ones, brown one, white ones,
Sup - ple - ments, pum - pers, hor - mones, ar - nolds,

rit.

An.
jacked up, amped up, pumped up, pumped up, ramped up!

D.S.
for work - outs, ten a day, for pain, for pain! Gym can - dy is dan - dy.

G.S.
blue ones, green ones, brown ones, white ones!

up - pers, down - ers, down - ers, down - ers, up - pers!

blue ones, green ones, brown ones, white ones!

up - pers, down - ers, down - ers, down - ers, up - pers!

[CLARE enters the gym
carrying a baby.]

58

♩ = 110

Cl.
mp

Cl.
mf

Cl.
mf
You for - got my au - di - tion. I had to take her with me. — My scene was a di -

An.
Hey, my two best girls.

D.S.

Vln. II
mp

Vc.
pizz.
p

Cb.
pizz.
p

Cl. 

Cl. 
sas - ter, — she screamed the whole time.

An. 
Sor - ry babe, I meant to come home, but I was

Vln. II 

Vc. 

Cb. 



Cl. 

Cl. 
It's the on - ly

An. 
work - in' on a new hold. You know how it goes. Was - n't it just a T - V com - mer - cial?

Vln. II 

Vc. 

Cb. 

Cl.

Bn.

mp

Cl.

act - ing ³ I can do. The ba - by takes all of my time.

An.

All I need is one big break, then it's your turn Clare. I'll be

Vln. II

Va.

mp

Vc.

Cb.

Cl.

Bn.

Cl.

Like you were there when Jane was born? There when I brought her home?

An.

there for you.

Vln. II

Va.

Vc.

Cb.

The score is written for a full orchestra and vocal soloists. The first system features a Clarinet (Cl.) and Bassoon (Bn.) duet, with the Clarinet playing a melodic line and the Bassoon providing harmonic support. The vocal soloists, Clare (Cl.) and Anne (An.), enter with their respective parts. The orchestra includes Violins II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The second system continues the musical narrative, with the vocal soloists and the orchestra. The score is marked with a mezzo-piano (*mp*) dynamic. The lyrics are: "act - ing ³ I can do. The ba - by takes all of my time." for Clare, "All I need is one big break, then it's your turn Clare. I'll be" for Anne, "Like you were there when Jane was born? There when I brought her home?" for Clare, and "there for you." for Anne.

Cl.

Bn.

An.

Vln. II

Va.

Vc.

Cb.

==

Cl.

Bn.

An.

Vln. II

Va.

Vc.

Cb.

You think I like be - ing on the road? — The stink - in' bus - es, — the cheap mo - tels?

Pop - in' pills to kill the pain? — I'm do - ing it for you Clare.

ff

f

ff

ff

ff

ff

ff

ff

SCENE 7

Score

247

[Return to OLD ANDY
addressing JANE.]

59

♩ = 82

English Horn

Ob. *mp espr.* *mp*

Jn. *p* She must have been

O.A. *p* I begged her to stay. — She left an - y - way. —

Ob.

Jn. 3 3 ter - ri - fied, — I child rais - ing a child. All on her own, no mon - ey, — no home,

Ob.

Jn. so a - lone.

O.A. *mf* It was - n't gon - na be for - ev - er.

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Ob.

O.A.

I was this close to mak-in' it, — then we'd be back to-geth-er. — You got-ta be - lieve me, her

Vln. I

Vln. II

Va.

Vc.

Cb.

to Oboe

pp

Jn.

My birth cer - ti - fi - cate says fath - er un - known.

f

O.A.

leav - ing cut me to the bone.

Vln. I

Vln. II

Va.

Vc.

Cb.

f

f

f

f

f

f

SCENE 8

Score

249

[FLASHBACK] YOUNG ANDY, is taking gear out of his gym locker and tossing it into a large travel bag. His MANAGER enters.]

60 Forcefully ♩ = 112

Fl. *p* *ff* *mf*

Ob. *p* *ff* *mf*

Cl. *p* *ff* *mf*

Hn. *p* *ff* *mf*

Bn. *p* *ff* *mf*

Perc. *p* *ff*

Pno. *p* *ff* *mf*

An. *mf*
Hey boss, what - cha do - in' here? _____

Vln. I *p* *ff* *mf*

Vln. II *p* *ff* *mf*

Va. *p* *ff* *mf*

Vc. *p* *ff* *mf*

Cb. *p* *ff* *mf*

Fl.

Ob.

Cl.

Hn.

Bn.

p

Pno.

An.

— You said to meet you at the bus.

mf

MGR.

I came to tell you An-dy, — you won't be com-ing with us.

3

Vln. I

p

Vln. II

p

Va.

p

Vc.

p

Cb.

p

Fl.

Ob.

Cl.

Hn.

Bn.

mf

Pno.

An.

The big pro - mo - ters gon - na be there. This fight is my shot to rel - ly go some - where.

Vln. I

mf

Vln. II

mf

Va.

mf

Vc.

mf

Cb.

mf

Detailed description: This is a page from a musical score, page 251. It features a vocal line (An.) and orchestral accompaniment for various instruments. The vocal line has lyrics: "The big pro - mo - ters gon - na be there. This fight is my shot to rel - ly go some - where." The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time, with a key signature of one sharp (F#). The vocal line is in the soprano register. The piano part consists of chords. The other instruments play single notes or rests. The dynamic marking *mf* (mezzo-forte) is used for the vocal line and the lower strings.

Bn. *p*

MGR. *p*
You know that new kid— who's been com - in' on hot? I'm giv - in' him a few fights just to


Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*

Cb. *p*



Bn.

MGR. *3*
see what he's got. No big thing. Cou - *3*ple of weeks, you'll be back in the ring.

Vln. I

Vln. II

Va.

Vc.

Cb.

61

[MANAGER exits.]

Heavy ♩ = 96

[ANDY leaves the gym, walks over
to a pay phone, puts in a coin.]

rit.

Fl. *f espr.* *p*

Ob. *f espr.* *p*

Cl. *f espr.* *p*

Hn. *f espr.* *p*

Bn. *f espr.* *p*

Pno. *f espr.* *p*

Vln. I *f espr.* *p*

Vln. II *f espr.* *p*

Va. *f espr.* *p*

Vc. *f espr.* *p*

Cb. *f espr.* *p*

Recit.

An. 
Yah, op - er - a - tor, — gim - me To - ron - to. — I'm look - in' for a Clare D'Or - say. D'or - say — with a

Vln. I 

Vln. II 

Va. 

Vc. 



An. 
what - cha - ma - cal - lit, — an a - pos - tro - phe. — You do? Put me through. —

Vln. I 

Vln. II 

Va. 

Vc. 

Fl. *p* *f* *sfz*

Ob. *p* *f* *sfz*

Cl. *p* *f* *sfz*

Hn. *f* *sfz*

Perc. Triangle *f* *sfz*

Pno. *p* *f* *sfz*

Cl. *mp*
Hel - lo. Hel - lo. —

An. *mp*

Vln. I *p* *f* *sfpp* It's me.

Vln. II *p* *f* *sfz*

Va. *p* *f* *sfz*

Vc. *p* *f* *sfz*

Fl.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

p

An - dy, — it's been a long while.

Yah, I'm sor - ry Clare, — I should have called you soon - er.

p

p

p

Fl.

Cl.

An.

Vln. I

Vln. II

Va.

Vc.

You've been on the road. She's walk - ing now. How are things with

I've been on the road. How's Jane? Walk - ing — wow. How are things with

p

Fl. *p*

Cl. you? My dreams are com-ing true. One lead role af-ter an-oth-er.

An. *p* you? Things are real-ly go-in' my way.

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*

Fl. *p* **rit.**

Cl. An-y-one new in your life — by the way.

An. Ma-jor fights on T.-V. New York, L.-A. An-y-one new in your life — by the way.

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *p*

Pno. *pp*

Cl. I've been see - ing a di - rec - tor from Mon - tre - al.

An. Well I have to go they just called my flight.

Vln. I *pp*

Vln. II *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

Good to hear your voice, Clare. Kiss Jane for me. Take care.

SCENE 9

Score

259

[ANDY enters a bar,
ROXANNE is bartending.]

63 Slow bluesy feel ♩ = 48 (♩ = 144)

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

sus. cymbal w/ soft mallets

Perc. *p* *f*

Pno. *f*

Vln. I *f* molto espr.

Vln. II *f* molto espr.

Va. *f*

Vc. *f*

Cb. *f*

[illegible]

Pno.

Rox.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

3

What ev-er you're hav-ing is on the house. You see-ing some-one new, — or are you on your own?

be. I'll

The musical score for page 261 consists of seven staves. The piano (Pno.) part is in the top staff, with a treble and bass clef. The saxophone (Rox.) part is in the second staff, with a treble clef and a key signature of two flats. The vocal part (An.) is in the third staff, with a treble clef and a key signature of two flats. The vocal line includes the lyrics "What ev-er you're hav-ing is on the house. You see-ing some-one new, — or are you on your own?" and "be. I'll". The violin I (Vln. I) part is in the fourth staff, with a treble clef and a key signature of two flats. The violin II (Vln. II) part is in the fifth staff, with a treble clef and a key signature of two flats. The viola (Va.) part is in the sixth staff, with an alto clef and a key signature of two flats. The violin (Vc.) part is in the seventh staff, with a bass clef and a key signature of two flats. The cello (Cb.) part is in the eighth staff, with a bass clef and a key signature of two flats. The score is divided into three measures by vertical dashed lines. The first measure contains a piano introduction and the start of the vocal line. The second measure contains the main body of the vocal line. The third measure contains the end of the vocal line and a piano accompaniment.

a Tempo

This musical score is for the film 'The Last Waltz' by John Williams. It features a vocal solo by the male lead, with lyrics in English. The score is for a full orchestra and includes dynamic markings and performance instructions.

Instrumentation: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Alto Saxophone (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Lyrics:

have a Scotch straight up, — and I'm a - lone. I'll lie be - side you

Dynamic Markings: *mf* (mezzo-forte), *mp* (mezzo-piano).

Performance Instructions: *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano).

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Rox.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

mp

mf

I'll have a hot meal wait-ing at the end of a dis-sa-point-ing day.

when you've been on you feet all day.

2/4

Fl.

Ob.

mp

Cl.

mp

Hn.

mp

Bn.

mp

Triangle

Perc.

mp

Pno.

Rox.

An.

I'll look you in the eye, I'll look you in the eye, the eye, and tell you——

I'll look you in the eye, I'll look you in the eye, I'll look you in the eye, and

Vln. I

Vln. II

Va.

pizz.

Vc.

mp

pizz.

Cb.

mp

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

Bn. *p* *mf*

Perc.

Pno. *mf*

Rox. *mf*
I'll die. I'd die for you. I'll call you

An. *mf*
tell you I'd die. I'd die for you.

Vln. I *mf*

Vln. II *mf*

Va.

Vc. *arco* *p* *mf*

Cb. *arco* *mf*

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Rox.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

mf

big guy, — *mf* If you call me Fox-y Rox-y,

I'll say you're my an - gel, — If you take the pain a - way.

Detailed description: This is a page from a musical score, page 266, titled 'Score'. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Saxophone (Rox.), Alto Saxophone (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time. The key signature has two flats (B-flat and E-flat). The vocal soloists, Rox. and An., have lyrics: 'big guy, — *mf* If you call me Fox-y Rox-y, I'll say you're my an - gel, — If you take the pain a - way.' The piano part (Pno.) features a complex harmonic structure with many chords and accidentals. The woodwinds and strings provide a rich texture with various melodic and harmonic lines. The percussion part includes a variety of rhythmic patterns. The overall mood is dramatic and intense, as suggested by the dynamic markings and the lyrics.

65

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Rox.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

pizz.

mp

pizz.

mp

You might not fill his shoes, but you fill the bill, but still. I'll

It won't be the same thrill, but still. I'll look you in the

Ob.

Cl.

Hn.

Bn.

Perc.

Rox.

look you in the eye, I'll look you in the eye, the eye, and tell you_____

An.

eye, I'll look you in the eye, I'll look you in the eye, and tell you

Vc.

Cb.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Rox.

I'd die_____ I'd die for you_____

An.

I'd die_____ I'd die for you_____

Vc.

Cb.

arco

p

arco

p

This musical score page, numbered 269, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.), all playing in 4/4 time with a mezzo-forte (*mf*) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.), also in 4/4 time with a mezzo-forte (*mf*) dynamic. Two vocal soloists, a Soprano (Rox.) and an Alto (An.), are featured with lyrics in English. The lyrics for both are: "I'll say it's the real thing, if you will." The score is written in a key with one flat (B-flat) and a 4/4 time signature. The woodwinds and strings play sustained notes with some melodic movement, while the vocalists enter with a rhythmic pattern of eighth and sixteenth notes. The page concludes with a double bar line.

Fl.
Ob.
Cl.
Hn.
Bn.
Rox.
An.
Vln. I
Vln. II
Va.
Vc.
Cb.

mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

I'll say it's the real thing, if you will.
I'll say it's the real thing, if you will.

SCENE 10

[return to DANIEL addressing OLD ANDY.]

66 Recit. ♩ = ca. 92

Cl. *p*

Bn. *f*

Dn. *f*

Vln. I *pizz.* *f*

Vln. II *pizz.* *f*

Va. *pizz.* *f*

Vc. *pizz.* *f*

Cb. *pizz.* *f*

I take it the earth did-n't move that night? I was-n't a love child,

Bn.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

—am I right? *f* Good to know where I hang on the fam'-ly tree.

It was -n't like that, son. She grew on me.

Pret - ty clear why ³ I slipped your mind for twen - ty years.

I nev - er for - got you

Score for a scene, featuring vocal and instrumental parts. The score is divided into two systems, separated by a double bar line. The first system includes parts for Bn., Dn., O.A., Vln. I, Vln. II, Va., Vc., and Cb. The second system includes parts for Bn., Dn., Vln. I, Vln. II, Va., Vc., and Cb. The vocal parts (Dn. and O.A.) have lyrics. The instrumental parts (Vln. I, Vln. II, Va., Vc., and Cb.) provide accompaniment. The score is written in 2/4 time, with key signatures of one flat (Bb) and one sharp (F#).

First System:

- Bn.** Bassoon part, starting with a whole rest, then a half note G2, and a whole rest.
- Dn.** Double Bass part, starting with a whole rest, then a half note G2, and a whole rest. Lyrics: "What hap-pened that day? Don't leave an-y-thing out."
- O.A.** Oboe part, starting with a whole rest, then a half note G2, and a whole rest. Lyrics: "Dan-ny, your were my lit-tle man."
- Vln. I** Violin I part, starting with a whole rest, then a half note G2, and a whole rest.
- Vln. II** Violin II part, starting with a whole rest, then a half note G2, and a whole rest.
- Va.** Viola part, starting with a whole rest, then a half note G2, and a whole rest.
- Vc.** Violoncello part, starting with a whole rest, then a half note G2, and a whole rest.
- Cb.** Contrabass part, starting with a whole rest, then a half note G2, and a whole rest.

Second System:

- Bn.** Bassoon part, starting with a whole rest, then a half note G2, and a whole rest.
- Dn.** Double Bass part, starting with a whole rest, then a half note G2, and a whole rest. Lyrics: "I want the whole truth. You owe me that."
- Vln. I** Violin I part, starting with a whole rest, then a half note G2, and a whole rest.
- Vln. II** Violin II part, starting with a whole rest, then a half note G2, and a whole rest.
- Va.** Viola part, starting with a whole rest, then a half note G2, and a whole rest.
- Vc.** Violoncello part, starting with a whole rest, then a half note G2, and a whole rest.
- Cb.** Contrabass part, starting with a whole rest, then a half note G2, and a whole rest.

[FLASHBACK] YOUNG ANDY is sprawled in a chair watching a wrestling match on television. ROXANNE is furiously tidying. She stops.

67

Forcefully ♩ = 144

Cl. *p* *f*

Hn. *p* *f*

Bn. *p* *f*

Perc. *f*

Pno. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Cl. *mp*

Hn. *mp*

Bn. *mp*

Perc. *mp*

Pno. *mp*

Rox. *mp*

An - dy, Hon - ey, we have to talk.

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score, numbered 274, is titled 'Score'. It contains staves for various instruments and a vocal soloist. The woodwind section includes Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.), all marked *mp*. The percussion (Perc.) and piano (Pno.) parts are also marked *mp*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.), all marked *mp*. A vocal soloist (Rox.) is featured with the lyrics 'An - dy, Hon - ey, we have to talk.' The score is written in 4/4 time and includes dynamic markings, articulation, and phrasing slurs.

Cl.

Hn.

Bn.

Perc.

Pno.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

Look at this guy, no style, no technique.

Cl.

Hn.

Bn.

Perc.

Pno.

An.

Vln. I

Vln. II

Va.

Vc.

Cb.

He's go noth - in' on me, what's he do - in' on

The musical score is for measures 276, 277, and 278. The instrumentation includes Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Anvil (An.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloist (An.) has lyrics: "He's go noth - in' on me, what's he do - in' on". The score features complex rhythmic patterns, including triplets and sixteenth notes, and a key signature of one flat (B-flat major or D minor). The piano part has a dense texture with many sixteenth notes. The strings play a rhythmic pattern of eighth notes. The vocal part has a melodic line with some triplets.

Fl. *mf* *sffz*

Ob. *mf* *sffz*

Cl. *mf* *sffz*

Hn. *mf* *sffz*

Bn. *sffz*

Perc. *sffz*

Pno. *sffz* *f*

Rox. I'm work - ing doub - le shifts, you're al - ways at the

An. tee - vee.

Vln. I *mf* *sffz*

Vln. II *mf* *sffz*

Va. *sffz*

Vc. *sffz*

Cb. *sffz*

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Rox.

gym, what mon-ey we have goes on pills and booze. Dan-ny's grow-ing up so fast,

Vln. I

Vln. II

Va.

Vc.

Cb.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Rox.

Vln. I

Vln. II

Va.

Vc.

Cb.

mp

p

p

p

p

p

p

you don't spend time with him. We can't go on like this An-dy, it's no way to raise a son.

[illegible]

69 a little slower ♩ = 120

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

An. *mp* *arco* *mf*

One day at re-cess, a kid called me a bas-tard. I looked it up, "Bas-tard" a child

Vln. I *mp* *mf*

Vln. II *arco* *mp* *mf*

Va. *arco* *mp* *mf*

Vc. *arco* *mp* *mf*

Cb. *arco* *mf*

Detailed description: This page of a musical score covers measures 69 through 72. The tempo is marked 'a little slower' with a quarter note equal to 120 beats. The score includes parts for Oboe, Clarinet, Horn, Bassoon, Alto Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Alto Saxophone has a vocal line with lyrics. The string section (Violins, Viola, Cello, and Contrabass) is marked 'arco' (arco) and plays a steady eighth-note accompaniment. The woodwinds (Oboe, Clarinet, Horn, Bassoon) are mostly silent, with a single measure of music in measure 72 marked 'mf'. The Alto Saxophone plays a melody in measures 69-72, starting with a triplet in measure 69 and ending with a phrase in measure 72, marked 'mf'. The lyrics are: 'One day at re-cess, a kid called me a bas-tard. I looked it up, "Bas-tard" a child'.

Recit.

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Perc. *f*

Pno. *f*

An. *f*

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *f*

The wrest-ling ring's the on-ly place I ev-er be-longed. Get a real job?

3

[illegible]

This musical score page, numbered 285, contains measures 285 through 287. The music is written for a symphony orchestra and a vocal soloist. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), and a vocal soloist (An.). The score is divided into three measures, each with a different time signature: 4/4, 3/4, and 2/4. The key signature has one flat (B-flat). The dynamic marking *f* (forte) is present at the beginning of each measure. The vocal soloist's part includes the lyrics: "You want-ed a wrest-ler you got one, the Mon-grel." The piano part features complex chordal textures and arpeggiated figures. The woodwinds and strings provide harmonic support with sustained notes and moving lines. The percussion part includes a snare drum and a cymbal.

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Perc. *f*

Pno. *f*

An. *f*

You want-ed a wrest-ler you got one, the Mon-grel.

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *f*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bn. *ff*

Perc. *ff* *sf*

Pno. *ff* *sf*

Rox. *p*

An. *mp*

Vln. I *ff* *fpp* *sf*

Vln. II *ff* *fpp* *sf*

Va. *ff* *fpp* *sf*

Vc. *ff* *fpp* *sf*

Cb. *ff* *fpp* *sf*

Don't say that. _____

You want a lap-dog, we're done. When you get home to-night, I'll be gone.

SCENE 12

Score

287

[OLD ANDY climbs very slowly into the practice ring.]

70

Fl. *f* *molto espr.*

Ob. *f*

Cl. *f*

Hn. *f*

Bn. *f*

Perc. *p* *f* sus. cymbal w/ soft mallets

Pno. *f*

Vln. I *f* *molto espr.*

Vln. II *f* *molto espr.*

Va. *f*

Vc. *f*

Cb. *f*

Fl. *p*
metal wind chimes

Perc. *p*

O.A. *sul pont.*
3 Ten min - utes la - ter, I got the call. The cop said she was dead be - fore

Vln. I *pp*
sul pont.

Vln. II *pp*
sul pont.

Va. *pp*
sul pont.

Vc. *pp*
pizz.

Cb. *pp*

Fl. 10

O.A. they ar - rived. You were thrown clear, some cuts and bruis - es, but you sur -

Vln. I

Vln. II

Va.

Vc.

Cb.

accel.

Fl.

Dn.

O.A.

vived.

Vln. I

Vln. II

Va.

Vc.

Cb.

A flash here, a mo - ment there, that's all I re - mem - ber.

The musical score for measures 287-289 features a variety of instruments. The Flute part begins with a melodic line that includes a trill and a grace note, followed by a sustained note. The Drums part provides a rhythmic accompaniment with eighth and sixteenth notes. The Oboe/Aclarinet part has a sustained note. The Violin I and II parts play a sustained note with a crescendo. The Viola and Violoncello parts play a sustained note with a crescendo. The Contrabass part plays a rhythmic pattern of eighth and sixteenth notes. The lyrics 'A flash here, a mo - ment there, that's all I re - mem - ber.' are under the Drums part. The word 'vived.' is above the Violin I part. The tempo marking 'accel.' is above the Flute part.

71

Urgently ♩ = 120

O.A.  I'm stand - ing at the door of e - mer - gen - cy. You're run - ning

Vln. I  *mp*

Vln. II  *mp*

Va.  *mp*

Vc.  *mp*

Cb. 



O.A.  eve - ry - where, kick - ing, scream - ing, out of con - trol. I don't know what to

Vln. I  *mp*

Vln. II  *mp*

Va.  *mp*

Vc.  *mp*

Cb. 

do, where to be - gin. And then I'm think - in', I'll

Vln. I

Vln. II

Va.

Vc.

Cb.

mf

mf

mf

mf

The musical score for page 291 features a vocal line and five instrumental staves. The vocal line, marked O.A., contains the lyrics: "do, where to be - gin. And then I'm think - in', I'll". The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Violin I, Violin II, Viola, and Violoncello parts are marked with a mezzo-forte (*mf*) dynamic. The Contrabass part is marked with a mezzo-forte (*mf*) dynamic. The score is written in 3/4 time and features a key signature of one sharp (F#). The vocal line is in bass clef, and the instrumental parts are in their respective clefs (Violin I and II in treble, Viola in alto, Violoncello in bass, and Contrabass in bass). The vocal line has a melodic contour that rises and then falls. The instrumental parts provide a rhythmic accompaniment with triplets and sixteenth notes.

Cl. *mf* *f*

Hn. *mf* *f*

Bn. *mf* *f*

Pno. *f*

O.A.
straight - en my life out, get my ca - reer on track, fix up a place for us,

Vln. I *f*

Vln. II *f*

Va. *f*

Vc. *f*

Cb. *arco* *f*

Detailed description: This musical score page contains measures 1 through 3 of a symphony orchestra and vocal soloist. The orchestration includes Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Piano (Pno.), Oboe/Alto Saxophone (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Measures 1 and 2 feature sustained notes in the woodwinds and piano, while the strings play a rhythmic pattern of eighth notes in groups of three. The vocal soloist (O.A.) enters in measure 1 with the lyrics 'straight - en my life out, get my ca - reer on track, fix up a place for us,'. In measure 3, the piano and strings increase in volume to fortissimo (f), and the violoncello and contrabass are marked 'arco'.

[DANIEL climbs into the ring.]

Fl. *f* *ffz*

Ob. *f* *ffz*

Cl. *ffz*

Hn. *ffz*

Bn. *ffz*

Perc. *ffz*

Pno. *ffz* *f* *ff*

Dn. You walked a - way. I was four!

O.A. and I'll be back. I left you in good hands.

Vln. I *ffz*

Vln. II *ffz*

Va. *ffz*

Vc. *ffz*

Cb. *ffz*

Recit.

mp

I grew up in one fos-ter home af-ter an - oth-er, — still kick-ing and scream-ing and out of con-trol.

pp

pp

pp

pp



72

Moderately ♩ = 92

mp gently

mp gently

mp gently

p

I work twen-ty - four - sev - en, — giv - ing my kids the things you screwed me out of.

p

You turned out o - kay.

pizz.

mp gently

pizz.

mp

Fl.

Cl.

Bn.

Dn.

Vc.

Cb.

Ev - ry year's the same mis - sing Am - y's birth - day, Mat - thew's game. And

[illegible]

Fl.

Ob. *mf*

Cl.

Hn.

Bn. *mf*

Dn. *mf*

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

do you have in mind? So that's a lie too.

Dan - ny, a - bout the will...

The musical score is for a symphony orchestra and a vocal soloist. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Double Bassoon (Dn.), and Organ (O.A.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal part is for a soloist (O.A.). The score is in 3/4 time and features a key signature of one sharp (F#). The vocal line includes the lyrics: "do you have in mind? So that's a lie too." and "Dan - ny, a - bout the will...". The dynamic marking *mf* (mezzo-forte) is used for the Oboe, Bassoon, and Double Bassoon parts.

[DANIEL climbs out of the ring. ANDY suffers a bout of pain.
PATSY climbs into the ring with pills and water for ANDY]

73 Boldly ♩ = 124

Fl. *sfz* *ff*

Ob. *sfz* *ff*

Cl. *sfz* *ff*

Hn. *sfz* *ff*

Bn. *sfz* *ff*

Perc. *ff*

Pno. *ff*

Dn. *Screw you!*

Vln. I *sfz* *ff molto espr.*

Vln. II *sfz* *ff molto espr.*

Va. *sfz* *ff molto espr.*

Vc. *sfz* *ff*

Cb. *sfz* *ff*

[PATSY as his pain subsides...]

Recit.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

ff

Pno.

Pt.

p

That night— in the

O.A.

Vln. I

sub. pp

Vln. II

sub. pp

Va.

Vc.

Cb.

The musical score is for page 298, titled "Score". It features a vocal soloist, Patsy, performing a recitative piece titled "[PATSY as his pain subsides...] Recit.". The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Trumpet (Pt.), and Violin (Vln. I, Vln. II). The vocal line is written in the key of B-flat major and 4/4 time. The piano accompaniment is in the key of B-flat major and 4/4 time. The percussion part features a strong, rhythmic pattern marked *ff*. The strings provide a soft, atmospheric background, with the violins marked *sub. pp*. The vocal line begins with a recitative style, marked *Recit.*, and includes the lyrics "That night— in the".

Pt. *sanc - tu - ar - y* — What hap - pened that night ten years a - go, — when ev' - ry - thing

O.A. *p* No, Prin - cess, no.

Vln. I

Vln. II



Pt. fell a - part? — The night you left for - ev - er, — the night you broke my heart?

Vln. I

Vln. II

SCENE 13

[FLASHBACK] The Sanctuary, the interior of a small new-aged shop.

YOUNG ANDY, has back turned, is injection himself with a hypodermic needle.

He reacts to the drugs, turns, and staggers to a chair.

PERSIMMON enters from behind the curtain that leads to their living space.]

74 **Slowly** ♩ = 50

metal wind chimes
(slow gliss.)

Perc.

Pno.

PER.

Vln. I

Vln. II

Va.

Vc.

p

pp

mf espr.

pp

pp

pp

pp

[PERSIMMON is hanging
a closed sign on the door.]

Recit.

Pno.

PER. *mf*

Din - ner's read - y. — Pat - sy, where are you? No more hide and seek. Come wash you hands.

Vln. I

Vln. II

Va.

Vc.

[The door bursts open and a DRUG DEALER enters the shop.]

75

Agressively ♩ = 132

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Bn. *p* *mf*

Tom w/sticks

Perc. *p* *mf*

Pno. *p* *mf*

PER. *mp*

I'm sor - ry, we're

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Ob. *p*

Cl. *p*

Hn. *p*

Bn.

Perc.

Pno. *mf*

PER. *mf*

D.S. *f*

Vln. I *p*

Vln. II *p*

Va. *p*

Vc.

Cb.

closed for the day. I'm Per - sim - mon, — peace and well - ness —

Who are you?

3

3/4

Ob.
Cl.
Hn.
Bn.
Perc.
Pno.
PER.
D.S.
Vln. I
Vln. II
Va.
Vc.
Cb.

3
fp
fp
fp
ff
p
p
p
p
p

— be with you —
I SEE YOU MC - NABB!

3

Detailed description: This musical score page, numbered 304, is for a symphony orchestra and a vocal soloist. The score is written for ten staves. The woodwind section (Ob., Cl., Hn., Bn.) and the piano (Pno.) have parts with triplets and dynamic markings like *fp* and *ff*. The percussion (Perc.) and vocal soloist (PER.) parts are also present. The string section (Vln. I, Vln. II, Va., Vc., Cb.) has parts with dynamic markings like *p*. The vocal soloist part includes the lyrics "— be with you —" and "I SEE YOU MC - NABB!". The score is written in 3/4 time and features various musical notations including triplets, slurs, and dynamic markings.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

D.S.

Vc.

Cb.

WHERE THE HELL'S MY MON - EY? —

Detailed description: This page of a musical score contains measures 305, 306, and 307. The woodwind section (Ob., Cl., Hn.) is mostly silent, with triplets of eighth notes in measures 305 and 306. The brass section (Bn.) plays a rhythmic pattern of eighth and sixteenth notes. The percussion (Perc.) and piano (Pno.) parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The double bass (D.S.) has a simple line of eighth notes. The string section (Vc., Cb.) plays a steady eighth-note accompaniment. A vocal line enters in measure 307 with the lyrics 'WHERE THE HELL'S MY MON - EY? —'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *sf* and *f*.

[DRUG DEALER grabs ANDY and hauls him out of the chair.
ANDY can only manags a couple of ineffective swings
before crumbling to his knees. PERSIMMON screams.]

Ob. *fp*

Cl. *fp*

Hn. *fp* *ff*

Bn. *fp* *ff*

Perc. *f* *mf* *ff*

Pno. *f* *ff*

Vln. I *p*

Vln. II *p*

Va. *p*

Vc. *fp* *ff*

Cb. *fp* *ff*

8vb

The musical score for measures 306-309 features a dramatic orchestral texture. The woodwinds (Oboe, Clarinet, Horn, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) provide a sustained harmonic background, with the Horn and Bassoon parts featuring a rhythmic motif of eighth notes. The Percussion part is highly active, playing a complex rhythmic pattern that includes sixteenth and thirty-second notes, with dynamics ranging from *f* to *ff*. The Piano part features a similar rhythmic motif in the right hand, with the left hand providing a steady bass line. The Violins I and II, Viola, and Violoncello/Contrabass parts are all marked *p* (piano), creating a contrast with the more active percussion and piano parts. The overall mood is one of intense drama and tension.

Musical score for measures 307-309, featuring Hn., Bn., Perc., Pno., Vc., and Cb. staves.

The score is written for six instruments: Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and consists of three measures.

Measure 307: Hn. and Bn. play a quarter note G4, a quarter rest, and a quarter note F#4. Perc. plays a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Pno. plays a quarter note G4, a quarter rest, and a quarter note F#4. Vc. and Cb. play a quarter note G4, a quarter rest, and a quarter note F#4.

Measure 308: Hn. and Bn. play a quarter note F#4, a quarter rest, and a quarter note E4. Perc. plays a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Pno. plays a quarter note F#4, a quarter rest, and a quarter note E4. Vc. and Cb. play a quarter note F#4, a quarter rest, and a quarter note E4.

Measure 309: Hn. and Bn. play a quarter note E4, a quarter rest, and a quarter note D4. Perc. plays a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Pno. plays a quarter note E4, a quarter rest, and a quarter note D4. Vc. and Cb. play a quarter note E4, a quarter rest, and a quarter note D4.

The Percussion staff includes a dynamic marking of ff (fortissimo) and a crescendo hairpin. The Piano staff includes a dynamic marking of ff (fortissimo) and a crescendo hairpin. The Violoncello and Contrabass staves include a dynamic marking of ff (fortissimo) and a crescendo hairpin.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

(8^{va})

Pt.

MOM - MY! DAD - DY!

PER.

Stay where you are ba - by...

Vln. I

Vln. II

Va.

Vc.

Cb.

ff

f

al tallone

ff

f (offstage in her "hiding place")

[DRUG DEALER grabs PERSIMMON roughly
and pulls her over to the cash register.]

Ob.
Cl.
Hn.
Bn.
Perc.
Pno.
PER.
Vln. I
Vln. II
Va.
Vc.
Cb.

3
fp
fp
fp
fp
normale
fp
normale
fp
normale
fp
normale
fp

Detailed description: This musical score page covers measures 309, 310, and 311. The woodwind section (Oboe, Clarinet, Horn, Bassoon) plays a melodic line in measure 309, marked with a triplet and crescendo hairpins, then holds a whole note chord in measures 310 and 311, marked *fp*. The percussion and piano parts play a rhythmic accompaniment of eighth and sixteenth notes with accents and crescendo hairpins. The string section (Violins I & II, Viola, Violoncello, Contrabass) enters in measure 310 with a sustained chord, marked *fp* and *normale*. The Percussionist (PER.) has a whole rest in all three measures.

[ANDY tries to get up, falls. DRUG DEALER forces PERSIMMON to open the till, then throws her to the floor. He takes all the cash, and exits.]

[illegible]

[ANDY tries to get up. DRUG DEALER forces PERSIMMON to open till,
throws her to the floor, and takes all the cash.]

This musical score page, numbered 311, depicts a dramatic scene where a drug dealer forces Persimmon to open a till. The score is written for a large ensemble, including woodwinds, percussion, piano, strings, and a vocal soloist (PER.).

The woodwind section (Ob., Cl., Hn., Bn.) features a melodic line with triplets and a *ff* (fortissimo) dynamic. The percussion (Perc.) and piano (Pno.) parts provide a rhythmic foundation with eighth-note patterns and a *ff* dynamic. The string section (Vln. I, Vln. II, Va., Vc., Cb.) plays a sustained, tremulous texture with a *ff* dynamic, while the vocal soloist (PER.) remains silent.

The score is divided into four measures. The first measure shows the initial entry of the woodwinds and piano. The second measure continues the melodic development. The third measure features a more complex woodwind texture. The fourth measure concludes the scene with a final chordal texture in the woodwinds and a sustained string texture.

[illegible]

[PERSIMMON crawls over to ANDY.]

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

PER.

p

You knew a - bout my de - mons,— How they

Vln. I

Vln. II

Va.

Vc.

Cb.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

PER.

Vln. I

Vln. II

Va.

Vc.

Cb.

ache to break free. The on - ly thing I ev - er asked of you, was

Detailed description: This page contains measures 314, 315, and 316 of a musical score. The instruments listed on the left are Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Vocal Soloist (PER.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Measures 314 and 315 are marked with a repeat sign. The vocal soloist part in measure 316 includes the lyrics: "ache to break free. The on - ly thing I ev - er asked of you, was". The score features various musical notations including rests, eighth notes, and sixteenth notes across multiple staves.

315

[illegible]

[illegible]

[return to present time]

Score

317

76

[illegible]

Fl. *ffz*

Ob. *ffz*

Cl. *ffz*

Hn. *ffz*

Bn. *ffz*

Perc. *ffz*

Pno. *ffz*

Pt. *f*

No drugs in the Sanc-tu-ar-y, what a hy-po-crite. You weren't gone a week—

Vln. I *ffz*

Vln. II *ffz*

Va. *ffz*

Vc. *ffz*

Cb. *ffz*

Detailed description: This page contains the musical score for measures 318 through 321. The score is for a symphony orchestra and a vocal soloist (Pt.). The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and percussion are marked *ffz* (fortissimo, forzando). The piano is also marked *ffz*. The vocal soloist is marked *f* (forte). The strings (Violins I and II, Viola, Violoncello, and Contrabass) are also marked *ffz*. The vocal line includes the lyrics: "No drugs in the Sanc-tu-ar-y, what a hy-po-crite. You weren't gone a week—". The score is written in a key signature of one flat (B-flat) and a time signature of 3/4, which changes to 4/4 in measure 321. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Pt.

Vln. I

Vln. II

Va.

Vc.

Cb.

— and she was buy - ing on the street. It took her years to get clean.

Detailed description: This page shows measures 2, 3, and 4 of a musical score. The score is for a symphony orchestra and a voice soloist. The instruments are arranged in a standard orchestral layout. Measures 2 and 3 are in 2/4 time, and measure 4 is in 4/4 time. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and Percussion play a rhythmic pattern of eighth notes. The Piano plays a harmonic accompaniment. The Voice Soloist (Pt.) has a melodic line with lyrics. The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a steady accompaniment.

Recit.
Slower ♩ = 80

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Pt.

I'd come home from school... and... Oh Dad-dy, the things I've seen... I

Vln. I

Vln. II

Va.

Vc.

Cb.

p

pp

pp

pp

pp

pp

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a full orchestra and vocalists. The score is divided into two systems, separated by a double bar line with repeat dots. The first system includes staves for Percussion (Perc.), Piano (Pno.), Soprano (Pt.), Organ (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts (Pt. and O.A.) have lyrics written below them. The second system continues the instrumental arrangement, featuring Piano (Pno.), Organ (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Glock." (Glockenspiel). The dynamics are marked "p" (piano) for the piano and organ parts. The lyrics are: "nev - er for - gave her — for send - ing you a - way. I was so an - gry, that I put a stash — of pills — be - side her bed be - fore I left — that day."

[PATSY recoils from ANDY. DANIEL helps her out of the ring.
JANE climbs in.]

77 **Agitato** ♩ = 120 **rit.** **Recit. Slower** ♩ = 92

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bn. *ff*

Bass drum

Perc. *ff*

Pno. *ff* *sf*

Jn. You say you loved her, you say you loved

Vln. I *ff*

Vln. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Pno.

Jn.

O.A.

me,— but you nev-er, ev-er, called a-gain.

From the mo-ment we met I knew I could-n't keep her.— She

Pno.

O.A.

hover-ed a-bove me, I did-n't breathe the same air She could-n't live in my world, I could see that in her

Pno.

Jn.

O.A.

Her star. Her star.— With my

eyes. Ev-en then,— it was clear, her star was on the rise.

Pno.

Jn.

O.A.

ver-y first breath I blew out the flame you said had burned so bright.

That can't be right.—

78

Slower ♩ = 69

Bn. *mf* *3*

Perc. Glock. *pp*

Pno.

Jn. *p* af - ter lock - ing the door — and mop - ping the dress - ing room

O.A. *p molto espr.* Sud - den - ly — on stage —

Vln. I *pp*

Vln. II *pp*

Va. *pp*

Vc. *pp*

Jn. floor, born Cath - y De - lan - cy —

O.A. *3* the life and ca - reer of Clare — D'Or - say — *3* came to a trag - ic

Vln. I

Vln. II

Va.

Vc.

mf 3

pp

Jn. Ms. D'Or say is well known for her count-less au-di-tions be-tween

O.A. close

pp

pp

pp

pp

pp

Bn. 3

Perc.

Jn. shift work and sleep, un-spo-ken un-

O.A. so-li lo- quies per-for-man-ces

Vln. I

Vln. II

Va.

Vc.

Recit.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bn. *pp*

Perc.

Pno. *mp*

Jn. *p*

O.A. *p* *mp*

sung In lieu of flow - ers — read a son - net — on — her grave. That's when you quit ac - ting, —

— In lieu of flow - ers — read a son - net — on — her grave

Vln. I

Vln. II

Va.

Vc.

Fl.

Ob. *to English Horn*

Cl.

Hn.

Pno.

Jn. *mp*
Ev' - ry role — was a role she was born to play I'd tak - en a - way her

O.A. — through your dreams a - way

Perc. *metal wind chimes*

Pno. *pp*

Jn. *f* *mp*
youth and stol - en her hopes. Now in my night - mares, I'm al - ways hand - ing her the rope. —

Vln. I *pp*

Vln. II *pp*

Va. *pp*

Vc. *pp*

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Flute, Oboe, Clarinet, Horn) and strings (Piano). Below these are the vocal parts (John and O.A.). The percussion section includes a part for metal wind chimes. The bottom staves are for Violins I and II, Viola, and Cello. The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). The lyrics are written below the vocal staves, with some parts in italics. The score is divided into measures by vertical bar lines, with some measures containing rests.

Deliberately ♩ = 69

ANDY is a broken man

Fl.

English Horn

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Jn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Blind, sel-fish ob-sessed by a brass ring, I sac-ri-ficed eve-ry one

329

[illegible]

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

are my 3n - ly le - ga - cy. I'm this close, this close to the end. Soon you'll be free— of

Vln. I

Vln. II

Va.

Vc.

Cb.

Recit.

[illegible]

[ANDY manages to stand.
He walks slowly to the centre of the ring.]

80 Urgently ♩ = 110

Fl.

Pno.

Dn.

Vln. I

Vln. II

Va.

Vc.

took a - way our beau - ti - ful ba - bies and walked a - way.

p

sempre legato

p

p

p

p

p

Fl.

Hn.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

p

p

p

p

p

On and

Detailed description: This page of a musical score contains measures 333 and 334. The instruments are Flute (Fl.), Horn (Hn.), Piano (Pno.), Oboe/Analog Synthesizer (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). Measures 333 and 334 are separated by a double bar line. In measure 333, the Flute, Violin I, Violin II, and Viola play a continuous eighth-note pattern. The Piano and Oboe/Analog Synthesizer have rests. The Horn and Violoncello have whole rests. In measure 334, the Flute continues its pattern. The Horn plays a half note G#4. The Piano plays a half note G#4. The Oboe/Analog Synthesizer plays a half note G#4. The Violin I, Violin II, and Viola continue their eighth-note pattern. The Violoncello plays a half note G#4. The dynamic *p* (piano) is indicated for the Horn, Piano, Oboe/Analog Synthesizer, Violin I, Violin II, Viola, and Violoncello. The lyrics "On and" are written below the Oboe/Analog Synthesizer staff.

Fl.

Cl.

Hn.

Pno.

O.A.

on

On

Vln. I

Vln. II

Va.

Vc.

p

Detailed description: This page of a musical score contains measures 334 and 335. The instruments are Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Oboe (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Cello (Vc.). In measure 334, the Flute plays a continuous eighth-note pattern. The Clarinet and Horn are silent. The Piano plays a rhythmic accompaniment of eighth and sixteenth notes. The Oboe plays a single note. Violins I and II, Viola, and Cello all play eighth-note patterns. In measure 335, the Flute has a whole rest. The Clarinet enters with a melodic line marked *p* (piano). The Horn plays a sustained note. The Piano continues its accompaniment. The Oboe has a whole rest. Violins I and II, Viola, and Cello continue their eighth-note patterns. The word 'on' is written below the Oboe staff, and 'On' is written below the Violin I staff.

Cl.

Hn.

Pno.

O.A.

— and on,

Vln. I

Vln. II

Va.

Vc.

Detailed description: This page of a musical score contains measures 335 and 336. The instruments are arranged vertically: Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Oboe/Alto Saxophone (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). The Clarinet and Violins I and II play rapid sixteenth-note passages with slurs. The Horn plays a sustained note in measure 335, followed by a whole note in measure 336. The Piano plays a rhythmic accompaniment of eighth and sixteenth notes. The Oboe/Alto Saxophone plays a single note in measure 335 and a whole note in measure 336. The Viola and Violoncello play sustained notes. The text 'and on,' is written below the Oboe/Alto Saxophone staff.

Fl.

Cl.

Hn.

Pno.

O.A.

Child af - ter child af - ter

Vln. I

Vln. II

Va.

Vc.

The musical score for measures 336 and 337. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Oboe (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). The Flute, Clarinet, and Horn parts are in the upper staves. The Piano part is in the middle. The Oboe part is in the lower staves. The Violin I, Violin II, Viola, and Violoncello parts are in the bottom staves. The lyrics "Child af - ter child af - ter" are written below the Oboe part. The score is in 2/4 time and features a variety of musical notations including eighth notes, sixteenth notes, and rests.

Fl.

Hn.

Pno.

O.A.

child af - ter child,

Vln. I

Vln. II

Va.

Vc.

Detailed description: This page of a musical score contains measures 337 and 338. The instruments are Flute (Fl.), Horn (Hn.), Piano (Pno.), Oboe (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Cello (Vc.). The Flute, Violin I, Violin II, and Viola parts feature continuous sixteenth-note passages. The Horn and Oboe parts have sparse, sustained notes. The Piano part has a more active accompaniment. The Oboe part includes the vocal line with the lyrics "child af - ter child,". The Cello part has a single sustained note in measure 338.

Fl.

Cl.

Hn.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

cursed in the womb to bear the

o

Detailed description: This is a page from a musical score, page 338. It features ten staves. The first four staves are for woodwinds: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Piano (Pno.). The fifth staff is for Oboe (O.A.). The next three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Va.). The final staff is for Violoncello (Vc.). The vocal line (O.A.) has the lyrics "cursed in the womb to bear the". The music is in 2/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part has a more complex, flowing melody. The vocal line is a simple melody with lyrics. The page number 338 is in the top left, and the word "Score" is in the top center.

81

[illegible]

Fl.

Hn.

Bn.

Pno.

O.A.

on and on and on and on and

Vln. I

Vln. II

Va.

Vc.

Detailed description: This musical score page, numbered 340, is titled 'Score'. It features a multi-staff arrangement. The top section includes woodwinds: Flute (Fl.), Horn (Hn.), and Bassoon (Bn.). Below them is the Piano (Pno.) with grand staff notation. The next staff is for the Oboe (O.A.), which includes vocal lyrics: 'on and on and on and on and'. The bottom section contains the string ensemble: Violins I (Vln. I), Violins II (Vln. II), Viola (Va.), and Violoncello (Vc.). The woodwinds and strings play continuous eighth-note patterns, while the piano provides harmonic support. The vocal line in the Oboe staff consists of a single melodic line with the lyrics 'on and on and on and on and'.

Fl.

Cl.

Hn.

Bn.

Pno.

O.A.

on and on, the name - less

Vln. I

Vln. II

Va.

Vc.

The musical score for page 341 features a vocal soloist (O.A.) and a full orchestra. The vocal line is in bass clef and includes the lyrics "on and on, the name - less". The orchestral parts include Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Violoncello (Vc.). The score is divided into two measures. The first measure shows the vocal line starting with a half note, followed by a quarter rest, and then a half note. The second measure shows the vocal line starting with a quarter rest, followed by a quarter note, and then a half note. The orchestral parts provide harmonic support and texture throughout the piece.

Cl.

Hn.

Bn.

Pno.

O.A.

fears, the emp - ti - ness, the tears.

Vln. I

Vln. II

Va.

Vc.

Detailed description: This page of a musical score contains measures 342 and 343. The instruments are arranged in a standard orchestral format. The Clarinet (Cl.) and Piano (Pno.) have complex, flowing melodic lines. The Horns (Hn.) and Bassoon (Bn.) provide harmonic support with sustained notes. The Oboe (O.A.) has a vocal line with lyrics. The Violins (Vln. I and II) and Viola (Va.) play rapid, rhythmic patterns. The Violoncello (Vc.) provides a steady bass line. The score is written in 2/4 time with a key signature of one sharp (F#).

Fl. *mf*

Cl.

Hn. *mf*

Bn. *mf*

Pno. *mf*

O.A. *mf*
On _____ and On _____ and

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Detailed description: This is a page from a musical score, page 343. It features ten staves for different instruments. The Flute (Fl.) and Clarinet (Cl.) staves are at the top. Below them are the Horn (Hn.) and Bassoon (Bn.) staves. The Piano (Pno.) staff is in the middle, showing both treble and bass clefs. Below the piano is the Oboe (O.A.) staff, which includes vocal-like lyrics: "On _____ and On _____ and". The bottom section contains the Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), and Cello (Vc.) staves. The music is written in a common time signature. The first measure of the score shows a melodic line in the Flute and Piano, with the Clarinet and Bassoon playing a single note. The second measure shows a more complex texture with the Flute, Horn, and Violins playing a melodic line, while the Clarinet, Bassoon, and Cello play a single note. The dynamic marking *mf* (mezzo-forte) is present in the second measure for the Flute, Horn, Piano, Oboe, Violins, Viola, and Cello. The Oboe staff also includes the lyrics "On _____ and On _____ and" written below the staff.

Fl.

Hn.

Bn.

Pno.

O.A.

On — and on, time af - ter

Vln. I

Vln. II

Va.

Vc.

Cb.

mf

Detailed description: This page of a musical score contains measures 344 and 345. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Violin I (Vln. I) parts play a continuous eighth-note melody. The Horn (Hn.) and Bassoon (Bn.) parts have a few notes in measure 344 and then rest in measure 345. The Piano (Pno.) part has a rhythmic accompaniment of eighth and sixteenth notes. The Oboe (O.A.) part has a few notes in measure 344 and then rests in measure 345. The Violin II (Vln. II) and Viola (Va.) parts play a continuous eighth-note melody. The Violoncello (Vc.) and Contrabass (Cb.) parts have a few notes in measure 344 and then rest in measure 345. The vocal line (O.A.) has the lyrics "On — and on, time af - ter". The dynamic marking *mf* is at the bottom.

Fl.

Cl.

Hn.

Bn.

Pno.

O.A.

time, same hell as be -

Vln. I

Vln. II

Va.

Vc.

Cb.

82

This musical score system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Piano (Pno.), Organ/Accordion (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Cello (Vc.), and Double Bass (Cb.). The woodwinds and strings enter at measure 1 with a forte (*f*) dynamic. The percussion part features a suspended cymbal with soft mallets. The vocal melody begins in measure 2 with the lyrics "fore. E - NOUGH! To - day we". The piano accompaniment consists of eighth-note patterns in both hands.

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

O.A.

break the hold, _____ es - cape the grip that's

Vln. I

Vln. II

Va.

Vc.

Cb.

Detailed description: This page of a musical score contains ten staves. The woodwind section (Flute, Oboe, Clarinet, Horn, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play continuous sixteenth-note patterns. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal soloist (O.A.) has a line of lyrics: "break the hold, _____ es - cape the grip that's". The music is written in common time (C) with a key signature of one flat (Bb).

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

O.A.

ripped ——— our hearts bat - tered our ——— dreams,

Vln. I

Vln. II

Va.

Vc.

Cb.

Detailed description: This page of a musical score contains ten staves. The first five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The sixth staff is for Piano (Pno.), shown in grand staff notation. The seventh staff is for Organ Ad Libitum (O.A.). The eighth staff is for the vocal line, with lyrics 'ripped ——— our hearts bat - tered our ——— dreams,'. The ninth and tenth staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many notes are tied across the bar line. The woodwinds and strings play rapid, flowing passages, while the vocal line is more melodic and sparse.

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

O.A.

slammed eve' - ry

Vln. I

Vln. II

Va.

Vc.

Cb.

The musical score for page 349 features a variety of instruments and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Double Bass) are playing continuous, rhythmic patterns. The Piano provides harmonic support with chords and moving lines. The Vocal line (O.A.) is the central focus, with the lyrics "slammed eve' - ry" written below it. The score is written in a standard musical notation style, with a key signature of one flat and a common time signature.

Fl.

Ob.

Cl.

Hn.

Bn.

mf

Pno.

mf

O.A.

mf

door.

TO - DAY

TO - DAY

Vln. I

mf

Vln. II

mf

Va.

mf

Vc.

mf

Cb.

mf

Detailed description: This is a page from a musical score, page 350. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Piano (Pno.), Organ/Accordion (O.A.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The Flute, Oboe, Clarinet, Violin I, Violin II, Viola, and Piano parts have continuous melodic lines with many slurs. The Horn part has a few notes in the second and third measures. The Bassoon part has a few notes in the first and second measures. The Organ/Accordion part has a few notes in the second and third measures. The Violoncello and Contrabass parts have a few notes in the first and second measures. The lyrics 'door.' and 'TO - DAY' are written under the Organ/Accordion part. The dynamic marking *mf* (mezzo-forte) is used in several places.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

TO - DAY we say NO MORE NO MORE

83 *Recit.*^{Score}
Gently ♩ = 76

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Dn.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

Too late.

mp

NO MORE

You can change, you can make it right. If I can see the

p

p

p

pizz.

p

pizz.

p

mp
Dn. *mp*
Where would I be - gin.

O.A. light Dan - ny, an - y - bod - y can. I don't know. I on - ly know you have to do it

Vln. I

Vln. II

Va.

Vc.

Cb.

||

mp
Jn. What will I do with all my re - grets? I don't know how to start a - gain.

O.A. *mp*
now. Leave them on my grave.

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Fl.

Ob.

Cl.

Hn.

Bn.

Pt.

O.A.

Vln. I

Vln. II

Va.

Vc.

Cb.

You'll find a - way Be brave. And I hate you!

84

Agressively ♩ = 110

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mp* *mf*

Bn. *mp* *mf*

O.A. *mf*

I for - got how much I loved you. You've car - ried your an - ger and

Vln. I *mp* *p* *mf*

Vln. II *mp* *p* *mf*

Va. *mp* *p* *mf* *arco*

Vc. *mp* *mf* *arco*

Cb. *mf*

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

O.A.

shame too long. Bu - ry them with me where they be - long.

Vln. I

Vln. II

Va.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 356, 357, and 358. The woodwind section (Flute, Oboe, Clarinet, Horn, Bassoon) and the string section (Violins I and II, Viola, Violoncello, Contrabass) play sustained notes with dynamic markings. The percussion part is mostly silent. The vocal soloist (O.A.) sings the lyrics 'shame too long. Bu - ry them with me where they be - long.' in measure 357, with a triplet of eighth notes. The strings provide harmonic support with various rhythmic patterns.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

Perc.

O.A.
Hurl the blame on me, for - give your - selves, you've done noth - ing wrong.

Vln. I *mf*

Vln. II *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score, numbered 357, features a symphony orchestra and a vocal soloist. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bn.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal part is for a Soprano (O.A.). The music is in 3/4 time and consists of three measures. The key signature has one flat (B-flat). The dynamic marking *mf* (mezzo-forte) is present for the woodwinds, strings, and vocal soloist. The vocal line in the second measure includes the lyrics: "Hurl the blame on me, for - give your - selves, you've done noth - ing wrong." The score uses various musical notations including slurs, ties, and crescendo/decrescendo hairpins.

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bn. *f* *mf*

Perc. *f*

O.A. *f* *mf*

Voc. *f* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Va. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Let your pain die with me, where it be - gan. I've been a fail - ure— as a

3

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pt.

O.A.

fath - er and as a man, but you can break a - way to - day. Your

Vln. I

Vln. II

Va.

Vc.

Cb.

rit.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *ff*

Bn. *ff*

Perc.

Pt. *p* 3 I can't do this on my

O.A. *ff* fate is - n't in your blood, it's in your hands.

Vln. I *ff*

Vln. II *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

85 Simply ♩ = 72

Ob. *pp* gently

Bn. *p* gently

Perc. Glock *pp*

Pno. *pp*

Pt. own. *p*

O.A. *p* gently

You're not a-lone_____ One day,

Vln. I *pp*

Vln. II *pp*



Bn.

O.A.

not to-day,____ but not so far a-way, you will trust a-gain, you will love and be loved____

86

Fl.

Ob.

Cl.

Hn.

Bn.

mf

p gently

Pno.

Jn.

Pt.

Dn.

O.A.

mf

p gently

One day, —

One day, —

One day, —

One day, —

— and be free of the lone - li - ness you've known. One day,

Vln. I

Vln. II

Detailed description: This is a page from a musical score, page 86. It features a woodwind section (Flute, Oboe, Clarinet, Horn, Bassoon), a brass section (Trumpet, Trombone, Euphonium), a piano, and vocal soloists (John, Peter, David, and O.A.). The woodwinds and bassoon play sustained notes, with the bassoon and O.A. marked *mf* and the others *p* gently. The piano has a melodic line in the right hand. The vocal soloists enter with the lyrics 'One day, —'. The O.A. part has a melodic line with the lyrics '— and be free of the lone - li - ness you've known. One day,'. The strings (Violin I and II) are present but have no notation on this page.

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Jn.

Pt.

Dn.

O.A.

Vln. I

Vln. II

not to - day, but not so far a - way, I will

not to - day, but not so far a - way, I will trust a - gain,

not to - day, but not so far a - way, I will trust a -

not to - day, but not so far a - way, you will trust a - gain,

Fl. *mf*

Cl. *mf*

Hn. *mf*

Bn. *mf*

Jn. *mf*
trust a - gain, I will love and be loved and be free of the lone - li - ness you've

Pt. *mf*
— I will love and be loved and be free of the lone - li - ness you've

Dn. *mf*
gain, I will love and be loved and be free of the lone - li - ness you've

O.A. *mf*
you will love and be loved — and be free of the lone - li - ness you've

Detailed description: This is a page from a musical score, page 364, titled 'Score'. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.), and a vocal ensemble consisting of Soprano (Jn.), Alto (Pt.), Tenor (Dn.), and Bass (O.A.). The woodwinds play a melodic line with some rests, marked *mf*. The vocal ensemble sings in harmony, with lyrics: 'trust a - gain, I will love and be loved and be free of the lone - li - ness you've'. The lyrics are distributed across the vocal parts: Soprano and Alto have the first line, Tenor and Bass have the second line. The Soprano part has a long dash after 'I will love and be loved'. The Bass part has a long dash after 'and be loved'. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are in treble clef, while the woodwinds are in their respective clefs (Fl. and Cl. in treble, Hn. and Bn. in bass).

Fl. *p*

Ob. *p* to English Horn

Cl. *p*

Hn. *p*

Bn. *p*

Perc. *p*

Pno. *p*

Jr. *p*
known. Un - til that day, — not so far a - way, I know

Pt. *p*
known. Un - til that day, — not so far a - way, I know

Dn. *p*
known. Un - til that day, — not so far a - way, I know

O.A. *p*
known. Un - til that day, not so far a - way, — you know where

Vln. I *p*

Vln. II *p*

English Horn

Ob. *p*

Jn. where I be - long I am not a - lone not a - lone.

Pt. where I be - long I am not a - lone not a - lone.

Dn. *s* where I be - long I am not a - lone not a - lone.

O.A. you be - long and you are not a - lone._____



[ANDY collapses. JANE, DANIEL
and PATSY gather around him.]

Ob. *mp*

Jn.

Pt.

Dn. *s*

O.A. *mp* Am I dream - ing, — *mp* are you here with me? Is it

[The siblings stand
close together.]

[ANDY dies.]

88 Gently ♩ = 60

Ob.

Jn.

Pt.

Dn.

O.A.

pos - si - ble by a mi - ra cle...

Is this the first time, are we the cho - sen few? Is it

Is this the first time, are we the cho - sen few? Is it

Is this the first time, are we the cho - sen few? Is it

Pno.

Jn.

Pt.

Dn.

pos - si - ble — this mi - ra - cle — is true? Can it be true?

pos - si - ble — this mi - ra - cle — is true? Can it be true?

pos - si - ble — this mi - ra - cle — is true? Can it be true?

Fl. *mp*

Ob. *mp*

Cl. *mp*

Perc. *mp*

Pno.

Jn. *mp*
Are we the first ones to feel the way we do? Did the sun es-cape-the

Pt. *mp*
Are we the first ones to feel the way we do? Did the sun es-cape-the

Dn. *mp*
Are we the first ones to feel the way we do? Did the sun es-cape-the

Vln. I

Vln. II

Va.

This musical score page contains measures 1 through 4 of a piece. The music is written for a symphony orchestra and vocal soloists. The key signature has one flat (B-flat), and the time signature changes from 3/4 to 4/4 at the beginning of measure 2. The instruments and parts included are:

- Fl.** (Flute): Measures 1-4, with a forte (*f*) dynamic in measure 4.
- Ob.** (Oboe): Measures 1-4, with a piano (*p*) dynamic in measure 2 and a forte (*f*) dynamic in measure 4.
- Cl.** (Clarinet): Measures 1-4, with a forte (*f*) dynamic in measure 4.
- Hn.** (Horn): Measures 1-4, with a forte (*f*) dynamic in measure 4.
- Bn.** (Bassoon): Measures 1-4, with a forte (*f*) dynamic in measure 4.
- Perc.** (Percussion): Measures 1-4, featuring a suspended cymbal (*Sus. Cymbal*) with a forte (*f*) dynamic in measure 4.
- Pno.** (Piano): Measures 1-4, with a piano (*p*) dynamic in measure 2 and a forte (*f*) dynamic in measure 4.
- Jn.** (Soprano): Measures 1-4, with lyrics: "clouds and shine through right out of the blue? Is this the".
- Pt.** (Alto): Measures 1-4, with lyrics: "clouds and shine through right out of the blue? Is this the first time?".
- Dn.** (Tenor): Measures 1-4, with lyrics: "clouds and shine through right out of the blue? Is this the first time, are".
- Vln. I** (Violin I): Measures 1-4, with a forte (*f*) dynamic in measure 4.
- Vln. II** (Violin II): Measures 1-4, with a forte (*f*) dynamic in measure 4.
- Va.** (Viola): Measures 1-4, with a forte (*f*) dynamic in measure 4.
- Vc.** (Violoncello): Measures 1-4, with a piano (*p*) dynamic in measure 2 and a forte (*f*) dynamic in measure 4.
- Cb.** (Double Bass): Measures 1-4, with a forte (*f*) dynamic in measure 4.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*p* for piano, *f* for forte). The vocal parts have lyrics written below the notes.

Fl.

Ob.

Cl.

Hn.

Bn.

Pno.

Jn.

first time? are we the cho - sen few? pos - si - ble mi - ra - cle true? Am I here with

Pl.

are we the cho - sen few? pos - si - ble this mi - ra - cle is true? Am I here with

Dn.

we the cho - sen few? Is it pos - si - ble this mi - ra - cle is true? Am I here with

Vln. I

Vln. II

Va.

Vc.

Cb.

The musical score is for page 370. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Horn, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) provide a rich instrumental background. The piano accompaniment is also present. The vocal parts (John, Peter, David) have lyrics in English. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The tempo and mood are not explicitly stated, but the music appears to be a dramatic or emotional piece. The lyrics are: "first time? are we the cho - sen few? pos - si - ble mi - ra - cle true? Am I here with", "are we the cho - sen few? pos - si - ble this mi - ra - cle is true? Am I here with", and "we the cho - sen few? Is it pos - si - ble this mi - ra - cle is true? Am I here with".

89

Fl. *mp*

Cl. *mp*

Bn. *mp*

Pno. *mp*

Jn. *mp*
you? Are we the first ones...

Pt. *mp*
you? to feel the way we do?

Dn. *mp*
you? Are we the first ones to feel the way we

Vln. I *mp*

Vln. II *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

Fl.

Cl.

Pno.

Tn.

Did the sun es-cape the clouds_____ and shine through?_____

Pt.

Did the sun es-cape the clouds_____

Dn.

do? Did the sun es-cape the clouds and shine

Vln. I

Vln. II

This musical score is for the piece "I'm Here With You" and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Piano (Pno.), Trombone (Tn.), Trumpet (Pt.), and Violins (Vln. I and Vln. II). The score is written in 2/4 time and consists of 12 measures. The key signature has one flat (B-flat). The lyrics are: "I'm here with you? with you with you with". The score includes various musical notations such as triplets, dynamics (p), and articulation marks.

Fl.

Ob.

Cl.

Hn.

Bn.

Perc.

Pno.

Jn.

Pt.

Dn.

Vln. I

Vln. II

Va.

Vc.

Cb.

p

mp

mp

mp

mp

you Is it real or un - heard of — is this how it feels it

you Is it real or un - heard of — is this how it feels — it —

you Is it real or un - heard of — or is this how it feels — it

mp

mp

mp

mp

mp

Score

[illegible]